



THE NEW YORK

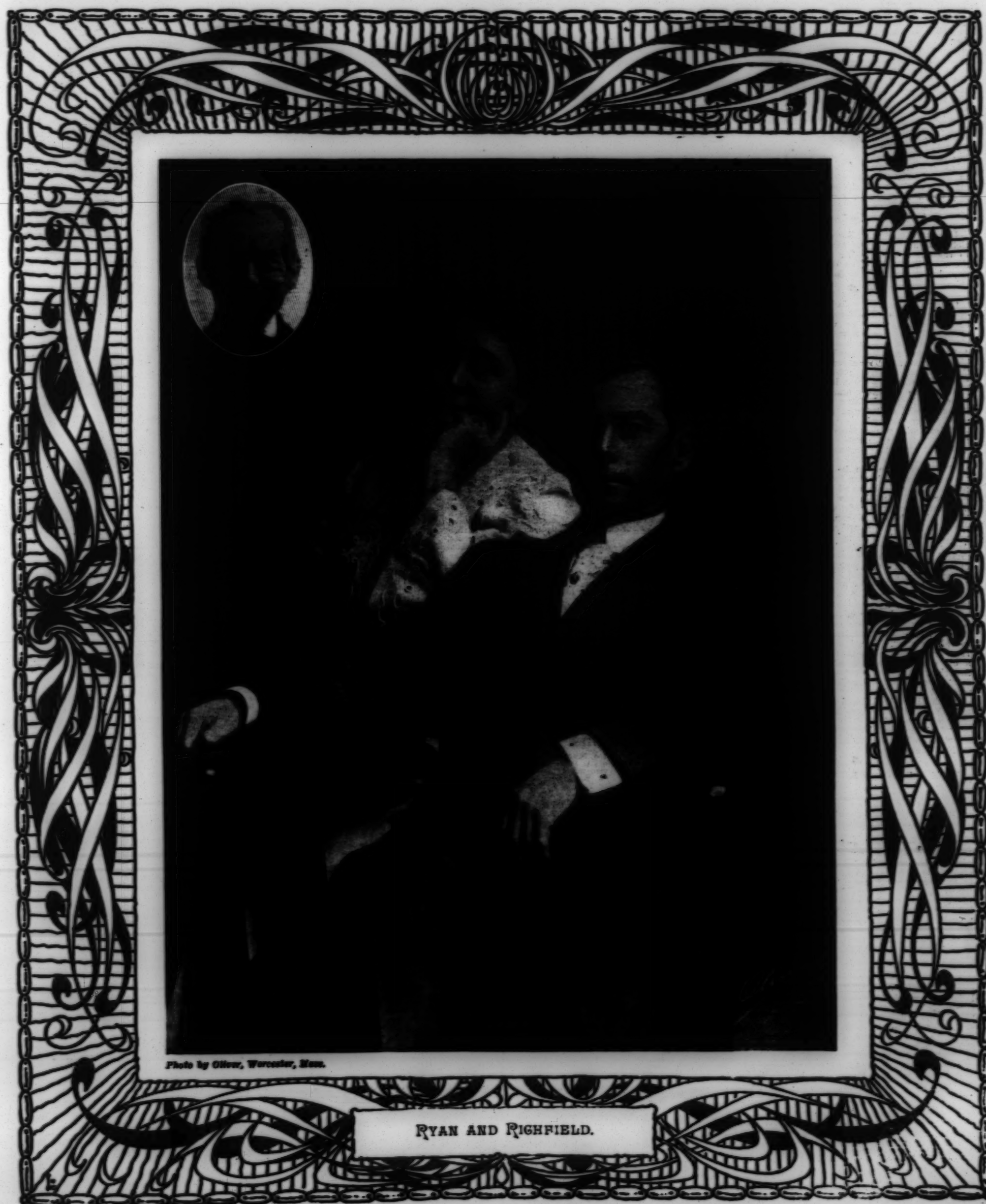


DRAMATIC MIRROR

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THE NATIVE GIRL



IN some of the most artistic and successful productions on Broadway are appearing that type which every one of us with an atom of reverence for the stage at its best holds to be the finest flowering of the profession, the old actress.

With her beaming eye, her radiant smile, her light step, and her youthful heart, the word "old" seems to fit ill. She herself applies the adjective before any one else thinks of adapting it to her perennial personality. No actress ever grows old until she contracts the habit of looking backward. Regarding the past as a foundation upon which the fine structure of the present is erected she remains forever young. The mimic art is the greatest of all conservators of youth.

In the old actress as we know her dwell a kind heart and an open mind. Behind her lies the crude sunshine of youth, and her path leads into the richer, softer afterglow. It is in her power to avoid the gray shadows and the darkness of the oncoming night, for her warm sympathies, her great heart, and her infinite comprehension create that glow that shall make her latter life a glorious sunset.

Her art should grow deeper and broader and richer with the years. Commend me always to the old actress rather than the new, for the new knows what to do, but the old actress knows also how to do it.

Oscar Hammerstein looked up from the drooping brim of his famous broadbrimmed, black felt hat when he was asked how he persuaded the great troupe of human songbirds, many of whom had never crossed the Atlantic, to come to America and join him in his mammoth new venture, the Manhattan Grand Opera company; how he had induced Melba and Caruso's great Italian rival, Bonci, and Pauline Donato, and the rest to unite with him in popularizing grand opera. Mr. Hammerstein smiled and answered with one word, "Personality."

"How will you manage your prima donnas?" To that he replied also briefly: "I will treat them like human beings." "That is the secret of getting on with people," he permitted to be drawn from him. "Treat them like human beings and take their point of view. I found an English scene painter far behind in his work and very indifferent about when it should be finished. 'I'm doing the best I can, old chap,' he answered. That 'old chap' was the cue. If he wanted to be 'old chap' with me let him. And after 'old chapping' him a few times myself I left with the promise that he would hurry that work up; and he has. Meet people on their own ground. If they want to be familiar be familiar with them. Be their kind until you have gained your point. Another of my rules for getting on with people is to play upon the dominant string of a personality. I wanted very much to bring Bonci to this country. Bonci didn't care to come. He doesn't appreciate that fact that there is a big spot on the map of the world named America.

"Caruso thinks Americans want no other tenor," I said to him. "Ah! Does he," Bonci answered. "Caruso thinks there is no other tenor as great as himself." "Ah! Does he?" repeated Bonci. In ten minutes he had signed the contract to come to New York.

David Belasco says he does not know how it happened nor why, but it did happen, and this is the story: He was in the thick of his long fight for dramatic and personal existence in New York, when one night he went home after the twenty working hours of a Belasco day.

"I was very tired and slept heavily," he said, "when something wakened me. I started up in bed and said: 'What? Who spoke?' Out of the darkness came a voice, the sweetest voice I have ever heard. 'Davy,' it breathed tenderly, as though speaking to a little child. 'Davy.' 'Mother,' I answered. 'Davy,' the voice spoke with more tenderness than before. 'Good-by, Davy.' Her voice lingered on the words, as though she could not bear to speak them for the last time. 'Davy—good-by, Davy.' I sprang out of bed and turned on the electric light. The room was empty save for me. The door was locked. The windows, open a few inches, looked out from their three-story height upon a street deserted in the hour before dawn. I flung open the door and ran down stairs. My family laughed at me. 'You've been dreaming. Go back to bed,' they said. I tried to think as they did, although the voice of my mother, sweet, appealing, infinitely sad, followed me into my dreams. 'Davy,' it said. 'Good-by, Davy.' The next morning at my office I found a telegram of four words from San Francisco. It was from my brother: 'Mother died last night.' When I saw my brother and we talked of her passing away I found that it had occurred at the moment corresponding to the one when I heard her voice in those farewell words. For an hour before the end she had tossed upon her bed moaning, 'Davy. Where's Davy? I want to see Davy.' At the last she called in a voice so loud that it startled them, 'Davy. Good-by, Davy.'

Certainly The Wire Tappers which Owen Davis has dramatized for Arthur Stringer contains plenty of dramatic material. This vivid story of a male and female lawbreaker,

which had its origin in the novelist's over-hearing his brother-in-law, a telegrapher, say that if put to it an operator could transmit a message with his teeth, is crammed with thrills and surprises from cover to cover. Delving into it with critical mind and eye I turned mathematical and counted a climax to every three hundred words.

Mrs. Susanne Westford, president of the Professional Woman's League, and sister of Lillian Russell, discoursed on physical culture, while putting on her wraps after the last League meeting.

"Last Summer Miss Russell and I took precisely the same course of exercises, at exactly the same time and for the same period. We ate the same things, slept the same number of hours, lived almost identically the same life. The only difference was that I wore a slightly heavier sweater than she. And she grew thinner, while I grew fatter. The moral is that when you go into any reasonable course of physical training, the result is that you attain your normal condition, whether it be plumpness or leanness."

Ingenuities are not so many that we can afford to be indifferent to one of them. They are a sadly fast disappearing stage type. Count the sweet and satisfying ingenuities you know, and some of the fingers of both hands will be unemployed. Antoinette Perry as Winifred Granville in Lady Jim was one of the girliest girls upon which broad old Broadway has ever feasted its tired eyes. She made Winifred a girl. Most of the girls given us on the boards have the tincture and sophistication of middle age. What is the matter with the girl of to-day? Is it college education or a premature consumption of Balsac?

Mrs. Kenyon Cox, who is a little sister of the dramatic profession, although she paints with brush and oils instead of tones and gestures, said an o'er true thing of the sisterhood:

"I believe as a general thing we talk too much. Our best work comes out of our silences."

May Robson begins a letter so dolorously that sympathy starts up and tenders itself. "I have signed away my life for five years," she begins. But the letter ends as Robson letters do, sunnily. The mortgage upon her existence comes in the form of opportunity, a contract with one of the many Sires. She will sparkle into existence as a star next season.

Every time Una Clayton opens her mouth she says something worth remembering. Her latest utterance is general advice to the particular letter writers who ask advice about going on the stage.

"If you have a fair education and are able to make the person in the tenth row know what you are about without the aid of ear trumpets, you may reasonably consult a manager. After that a repertoire company making the water tanks will be a splendid school."

THE MATINEE GIRL

MARY MANNERING INDEPENDENT.

Mary Manning has joined the ranks of independent stars, and appeared last night at the Colonial Theatre, Cleveland, under Shubert management. It has been known for some time that Miss Manning was to make this step, but until she had concluded the route arranged for her early the season by James K. Hackett no official verification of the rumor could be obtained. Miss Manning is appearing in a new play by Rida Johnson Young, entitled *Glorious Betsy*. Mr. Hackett now has only two plays under his direction—*The Walls of Jericho*, with himself as star, and *Mr. Hopkins*.

JAMES F. BURNS DEAD.

James F. Burns, one of the best known property men in the theatrical world, died Nov. 22 at the St. John's Hospital, St. Louis. He was born in Troy, N. Y., about forty years ago, and first went on the road as property man in 1890 with Sol Smith Russell. He leaves, besides his widow, two brothers and a sister. The funeral was held on Nov. 24 from his home. The burial was in Calvary Cemetery.

CORRECTION REGARDING A PIRACY CASE.

In THE MIRROR for Nov. 24 it was stated that a conviction for play piracy was obtained last year against Dick Ferris. This is incorrect, as Ferris obtained the conviction against James I. Glass in the Iowa Federal Court.

AMATEUR NOTES.

The Yorktown Chapter of the D. A. R., of York, Pa., gave two productions of A Passing Show on Nov. 19 and 20. It was staged under the direction of Donald Macdonald, of New York, who has been re-engaged to coach both the York and Harrisburg dramatic clubs.

The Bernard College girls of the Class of 1908 produced *Angelina*, the Orphaned Heiress, by Dorothy Elton and Florence M. Wolf, on Nov. 24, in the Brinkerhoff Theatre, Broadway and 119th street. The cast was as follows: Angelina, Margaret H. Yates; Alphonso, Darline, M. C. Newland; Jim Marble, J. Alexander; Mrs. Jim Marble, Adelaide Requa; Virgil Hardy, Leonard Armstrong; Ophelia, Florence M. Wolf; Dennis, M. C. Crowley; Bloody Bartley, L. Traill; Bill Elm Behind Tom, M. O. Marshall; Noah Statute, J. F. Houston; Gus Fryout, L. L. Davies; Max Gussart, M. Wilson; Mrs. Benson, Alice L. Hendricks; Scrooge, M. C. Crowley; Phoebe, Emma Ash; Pouspella, Gertrude Wells; Phil Beta Kapell, Laura J. Armstrong; Bluffella, Rose Beckman; Athlete, Helen R. Loeb; Oranella, Pauline Steinbock; Alceste, Louise M. Tattenhall; Grindella, Hilda R. Wells.

Former students of the Philadelphia Central High School, assisted by graduates of the Girls' High School, presented on Nov. 20, at Mercantile Hall, a four-act comedy called *The Senator*. The cast included Anna Milford, Irma Pharesmayer, Jennie Meade, Florence Rittenhouse, Mary Baker Moore, Robert E. Adams, George W. Elliott, Sidney Lowenstein, Arthur Lender, Frederick A. Lobenhoffer, Raymond Pharesmayer, Herman Albrecht, Marshall A. Coyne, and Ray Sloter.

The Mistakers, a comic opera by Herbert F. Stothart, had its first production in Milwaukee on Nov. 15 at the South Side Kindergarten. The cast which was composed of amateurs, included W. B. Hunter as Professor Robinson, Lorraine Dryfus as Kathleen, Grover A. Stodier as Burke, Arthur Chart as Robinson, Frank Cox as Ned Benson, Alice Forsythe as Mrs. Robinson, Lillian Berry as Fanny, J. Thompson as Clarence Simple, and James B. Garfield as the bellboy.

Some of the most prominent society women, supported by well known local business men and politicians, appeared at the Odéon, St. Louis, on Nov. 26, in "The Deserter's Tale," for a St. Louis orphan's home fund. The audience was one of the largest that ever appeared at a similar event. Those who participated were: Mesdames Frank Kaufman, Samuel R. Ball, Perry Lewis, Richard Holman, Calvin R. Lightner, Warren Bailey, Nora Elmer Moore, Robert E. McKinney, Ezra Hunt Dyer, Dorsey A. Jamison, J. H. Hoskins, Clinton Odell, Misses Tut, Helen Hall, Nellie A. Battelle, Adele Armstrong, Brown, Elliott, Julia Schofield Jackson, and Collins; Messrs. William Tompkins, J. M. Trotter, J. E. Kaufman, Dr. Calvin Lightner, Dr. R. S. Holman, A. B. Ball, W. O. Morris, Demeter Godlove, Leone Gale, Charlie Senter, Alfred J. Fruech, Robert Wilson, Steve A. Martin, C. H. McKinney, A. D. Brown, William Mage, J. D. Dalton, W. H. Willot, D. A. Jamison, James Devier, and C. E. Udell.

MELVILLE'S NOTES FROM AUSTRALIA.

STANLEY, N. S. W., Sept. 28.

A brief description of the voyage from England to Australia might interest many readers. On signing contracts with Harry Richards, the artist, entitled to join the ship either at Plymouth, England; Naples, Italy, or Marseilles, France, and fares are paid both ways. The voyage is a most enjoyable one; that is, if you are fortunate enough to get in with a jovial crowd, and if there are many passengers on board, say at least fifty (the more the merrier), tournaments and sports are arranged that keep all hands busy and amused for the entire voyage. It is surprising the number of games that can be played at sea, and the amount of interest that is taken in them. Concerts that call for the talents of nearly every one on board are given at different periods during the six weeks' trip, and it is again surprising what a number of people, out of say seventy-five passengers, can contribute to an entertainment. Performances are selected on board, and on the first I found comic singers, sentimental singers (these are plentiful), belted warblers (also numerous), an amateur conjurer, an amateur mind-reader, a mesmerist and a monologist, who was announced to give George Fuller Golden's "Casey's Experience." I don't know whether he got Golden's permission, but when you come to think of it, the high seas would be the proper place to commit piracy without a chance of being interfered with.

Our first port of call, after leaving Marseilles, was Naples, where many guides came on board, and the voyagers all split up in parties and enjoyed the day, being conducted to all the points of interest. In making arrangements with the guides, one has to be very careful, for they are the greatest extortionists I have met, and you have no time to argue with them on returning at night to the boat. That is where the "counting up" is done. It cost me \$25 for the day with one of these fellows, and people that are "in the know" can see the same sights for half as much, by ignoring the guides that come on shore after landing.

I visited, that evening, a small summer theatre called the Eldorado, situated on the bank, close to the water. One can sit at a café table and witness the performance without going inside. The Gelsia was being played by a fairly good company, and the place was packed. One of the peculiar features is the demonstrative applause that is awarded the artist even before he has actually finished the last line of his or her song. Loud shouts of "De Capo," "Bis! Bis!" are heard from all sides.

After day ashore in Italy, we all returned on board, and settled down for our next day of sight-seeing, which would be at Port Said, Egypt; a three days' run on the steamer. Being well-trained to handle the guides after Naples, we found no difficulty in making our own prices there, and spent half the day while the ship coasted, seeing everything, and so getting the native museum, and going inside to see the peculiar style of worship, and the process of washing the feet before entering. We were all asked to remove our shoes, and had to comply, but were excused from the washing. Scores of native worshippers were lying on their backs. I thought they were fast asleep, but I was informed I was wrong, that they were in fervent prayer. There are many novelties to be bought at Port Said from the natives, but one of the first things to be learned is that if they ask you a certain amount for an article, just offer them a third of it, and take no notice of the indignation, but go on your way and they will follow you down to the dock and let you have it at your price. They are, of course, used to this treatment, that they take of all stick on the price, and often catch the unsuspecting. On landing, I saw a page of old postage stamps sold for half a dollar, and later, the same thing was bought by another party for ten cents.

Returning on board we found an Egyptian fakir squatting on the deck, performing his sleight-of-hand tricks, and he was certainly very clever, for the people were crowded back and front, in close proximity to him, and he succeeded time and again in hoodwinking them with his palming.

Eleven days after, we reached Colombo, India, and there saw the novel catamaran boat, that is the most curious craft afloat, almost impossible to capsize in a gale, and made so narrow that there is only room enough for the crew to sit in it. Its stability lies in the fact that to one side of it, projecting about ten feet out, are two booms, to which are attached a sort of boat, that rests firmly on the water.

Before dismissing the subject of sight-seeing en route, I must not forget to say that among the thousands of curios I saw at Naples at the National Museum was a talking head that was used in the great day. It is represented by a statue of Venus cast in bronze, life-size. The head has a tube passing through it to the stage, the end of which terminates underneath. With this arrangement, the priests of the olden times used to convince the credulous when they visited the temple that the words they heard were actually coming from the lips of the statue.

After leaving Colombo, our next night of land was the first town of Australia, called Perth, or rather, Fremantle, for that is the port, Perth being reached by train in one hour. On reaching this place there is quite a change on board. Many new passengers come on board for the different ports, and the big family party is now all broken up. The introduction of new faces and the proximity of the cities of the world does not give time enough for close acquaintance. The ship stopped long enough to allow me to run up to Perth and see an Australian performance, as Harry Richards includes that town in his bookings. There I found a neat little theatre, and a courteous manager, Mr. Marcus, who had us welcome to Australia, which greeting, by the way, I got all along the line, even by telegram. The Australians receive us as newcomers very enthusiastically. At Perth I saw, as the headliner, an American act, Homer B. Mason, in his sketch, "Hooked By Crook," and it met with great appreciation from the audience. Mason, whom I interviewed after the performance, informed me that he had done well in the country; was in his last two weeks, and would then sail for England. The noisy, whistling gallery is an institution, and was again in evidence at Perth; but they are jolly good fellows, when you have something that suits them.

I was informed that at Melbourne if the gallery boys do not like the imported acts, that their usual method is to count the offender out, as it is termed here in boxing parlance, and he or she is rewarded on their opening with "1, 2, 3, 4, 5, 6, 7, 8, 9, 10, out!" They will keep it up until the offender retires. How true this is I cannot say, as I have had no ocular demonstration of the fact.

Five days after leaving Perth, we reached the City of Melbourne, and visited the theatre there. The headliner was Brina, the cannon manipulator, with his act, entitled *Fun On A Battleship*. He does some fine feats, and is scoring a good success. Little Cliff, an eccentric comedian and dancer, is the big hit of the bill, and hails from London. Brina and Cliff head a variety company that will sail for New Zealand October 1, sent out by Harry Richards. This will be followed when the New Zealand exhibition is in full swing, with a second company, headed by "Motogirl." This will be some time during December. The exhibition is of an international type, and will be of six months' duration. It is expected to draw great crowds from different countries.

I notice the pictures of Saharet in some of the leading show windows here. This is her native land, but she has never played here since her Continental debut and big success.

There is so much to write about Sydney that I must reserve it for another time.

Frederick Andrews, who went to South Africa to play the Hyman Circuit with a "Magic Kettle" act, and came on here with it, and was engaged by Richards to give some exhibitions a year ago, has rented the Lyceum Hall, and will give for a short time an exhibition of up-to-date motion pictures. He calls his show *America At Work*, and is filling the opening well. He hails from the U. S. A., and was an I understand connected with the original promoters of the "Kettle."

Motogirl is billed very largely by Richards.

not only with three-sheet lithographs, but with specially designed sixteen-sheet clams, new designs of which he is making to be used during her second month's tour. The entire Australian press unite in saying it is the biggest genuine novelty ever seen here. FRANKIE MELVILLE.

BOOKS AND MAGAZINES.

THREE PLAYS FOR PURITANS. By George Bernard Shaw. Brentano, 1906.

This new edition of the first of Shaw's collection of plays with his prefaces entitled, "Why for Puritans?" "On Disobedience," and "Better Than Shakespeare?" is especially timely now that Forbes-Robertson is acting in *Cesar and Cleopatra*. The book is well gotten up and includes *The Devil's Disciple*, *Cesar and Cleopatra*, and *Captain Brassbound's Conversion*.

The Theatre for December is attractive, and the articles and illustrations are of unusual interest. David Warfield answers the question, "Do actors feel the emotion they portray?" Viola Allen explains the many difficulties that beset the ambitious producer of Shakespeare, and Carlotta Nilsson writes on the subject of "Realism as the Standard of Modern Acting." Marie Cahill talks about her dramatic debut. Harry P. Mason contributes an account of how the chorus criticized the chorus, and there is an analysis of Paul Hervieu's new play, *The Awakening*, which Olga Nethersole is to produce. Other literary features include an article on "Costly Dressing on the Stage"; an account with pictures of Berlioz's opera, *The Damnation of Faust*, which is to be one of the operatic novelties this year; "The Actor's Last Curtain," a dramatic poem founded on fact; a description of Shakespeare's Cymbeline, and the usual departments, the Current Plays and the World of Music. The cover shows a portrait in colors of Blanche Bates in *The Girl of the Golden West*. Other large plates include Julia Marlowe and E. H. Sothern in *Jeune d'Arc*; Julia Marlowe as Salome, Elia Samoy as Madame Butterfly, Robert Marshall as Iago, Gay Standing and Odette Tyler in *The Love House*, Gertrude Elliott and Forbes Robertson in *Cesar and Cleopatra*, May Irwin in *Mrs. Wilson*, Mrs. Fiske in *The New York Idea*, Sam Bernard in *The Rich Man*, Hoggendelmer, Eleanor Robson in *Nurse Marjorie*, scenes from Charles Klein's new play, *Daughters of Men*, Olga Nethersole, Carlotta Nilsson, Lillian Russell, Aline Carter, Beatrice Morgan, Marie Booth Russell, Edith Wynne Mathison, Maude Fealey, Olive Fremsted, Maurice Renaud.

The Show for November: The November number of *The Show* is as bright as ever. "The Merciful God," an anecdote by V. Harwood Eaton, is an extremely dramatic bit of writing and is all in all the best thing in the number.

"Who's Who on the Stage," a large volume filled with interesting facts as to hundreds of persons associated with the theatre, with scores of portraits, has been issued by Browne and Austin, Knickerbocker Theatre Building, New York. An edition de luxe, limited in numbers, is now on sale, carriage paid. Aside from its biographical interest the volume is valuable for reference.

CUES.

The Law and the Man, with Wilton Lackaye, is to open at the Manhattan Theatre on Dec. 22 instead of Dec. 21, as originally planned.

Eleanor Robson is to produce a four-act comedy by Clyde Fitch on Dec. 4 at the Liberty Theatre. The cast will include H. B. Warner, Ada Dwyer, and Benben Fox.

Josie Haines has signed with J. L. Veronee to play the character in *A Man's Broken Promise*.

A fire in the dynamo room of Daly's Theatre imperiled the building early on Nov. 27. James Higgins, the night watchman, discovered the blaze and summoned the firemen, who extinguished the fire.

In the Bishop's Carriage, which opened in San Francisco on Nov. 28, was the first traveling company to appear in the city since the fire.

Too Near Home, a farce by Glen Macdonough, with Emma Carus in the chief role, is to be produced at an early date under the management of W. J. Block. There are to be only five songs in the piece.

Hattie Williams introduced a new song into *The Little Cherub* on Nov. 30. It is by Claire Kummer.

Francis Macmillan, the American violinist, who left here as a boy of nine to study abroad, returned recently for a concert tour, bringing his famous \$8,000 Stradivarius with him. He will make his first appearance with the New York Symphony Orchestra on Dec. 11.

Tuesday afternoon, Dec. 18, has been selected for the New York debut of Germaine Schmitzer, the young Austrian pianist, who arrived recently for a concert tour, under the direction of Louden Charlton. Miss Schmitzer will make her first American appearance in Boston on Dec. 13.

With the rumors of Madame Calvé's approaching marriage came another report of a rather disquieting nature, telling of her intention to retire. Madame Calvé, however, has cabled that even though she does marry she will tour next season.

Alice Wilson has taken Louise Randolph's place in *The Genius*. Miss Wilson made a hit last season in *The Toast of the Town*.

The entire membership of Company D, Seventh Regiment, attended the performance of *The Love Route* on Nov. 30, as a compliment to Charles Miller, a director of the company owning the Lincoln Square Theatre and a prominent member of the Company D.

The Spring Chicken Company, including the stage hands, was entertained by Richard Carle at a dinner at the Cadillac Thanksgiving night. There were about 100 at the tables.

Clyde Fitch's new play, written especially for Blanche Walsh, has been named *The Straight Road*. It will be produced at the Astor Theatre early in January.

Joseph Coyne has been engaged to support Edna May in Nellie Neil when the play is produced in London.

Owing to unexpectedly large patronage, the run of *Madame Butterfly* at the Garden Theatre has been extended to Dec. 22. This will give the opera fifty consecutive performances at one theatre, something unprecedented in grand opera.

Sam M. Young, for many years a manager of road attractions, is planning to build a \$60,000 theatre at Terre Haute, Ind. The house will be entirely independent.

Sydney Rosenfeld's new play, written for Lulu Glaser, is to be called *The Aero Club*.

ENGAGEMENTS.

Flo Mendoso and Edith Mendoso, for Daniel Frohman.

Ed Selbert and Alice Lindley, for E. J. Carpenter's *At Cripple Creek* (West).

Ramsey Wallace, by Dick Ferris, for the Los Angeles Stock company.

By Betta and Fowler: Charles R. Conway, Carroll J. Barrymore, Martha Adams, Jessamine Woodes, and Walter Robinson, with Gotham Stock company at Paterson, N. J.; Walter Morton, with *A Break for Liberty*; Edward D. Baker, with *The Power of Love*; Florence Abbott, with Weary Willie Walker; Reginald Barlow, with *The Way of the Transgressor*; Walter Vernon, with *Criminus* and Gore's vaudeville sketch; Caroline Lee, with *All Her Fault*; Hortense Clements and Melita Milton, with *The Woman in the Case*; Lew Williams, with *The Man of Her Choice*; Marie Taylor, Anna Hoffman, Hilda Hoffman, Marion Wallace, Margaret Spencer, Ella Irving, Adelaide Lee, Anita La Bella, Gertrude Gullette, Bernice Cool, and Julian Reed, with Grace Cameron in *Little Doty Dimple*.

AT THE THEATRES

To be reviewed next week:

THE BARTMAN CASE.....Lincoln Square
THE GIRL WHO HAS EVERYTHING.....Liberty
THE MAN OF THE HOUR.....New York
A SOUTHERN VENUE.....New York
HOW HEARTS ARE BROKEN.....American

Belasco—The Rose of the Rancho.

Play in three acts, by David Belasco and Richard Walton Tully. Produced Nov. 27.

Kearney.....Charles Richman
Don Luis de la Torre.....Hamilton Revelle
Padre Antonio.....Frank Lester
Lieutenant Larkin.....William Elliott
Kinkaid.....John W. Cope
Sunol.....Wayne Aray
Gualupe.....J. Harry Benrimo
Trinidad.....Frank Westover
Orestes.....Robert Cilla
Cecilia.....Walter R. Lewis
Fin.....Ferdinand Sola
Pa Maria.....Frank de Pallas
A Gaudioso.....Richard A. Conover
Salvador.....Gilmore Scott
Alfonso.....Vincent de France
Estrellita.....Julio Gran
Yorba.....Francisco Barchio
Orestes.....Ferdinand Sola
El Tule.....Virgilio Arrian
Bruno.....C. A. Burnett
Manuel.....Leonardo Pina Lopez
Senora Kenta.....Maria Mesa
Senora Kenta.....Maria Mesa
Juanita.....Frances Starr
Trinidad.....Jane Cowie
Beatriz.....Catherine Tower
Cecilia.....Alfonso Barchio
Gualupe.....Maria Davis
Senora Alcantara.....Regina Weil
Agradis.....Louise Coleman

Of all the plays that David Belasco has produced none has been pictured so beautifully or so "atmospherically" as *The Rose of the Rancho*. In it there is the language of the old Spain of the novel, the pride, the childlike, the indolence of the Castilian, the jarring discord of the energetic, purposeful Easterner, framed in a proscenium arch like some rare painting endowed with life. It is like witchery. One almost smells the perfume of roses and orange blossoms, feels the heat of the sun, drowns in the mission garden, with appreciation wide awake but consciousness asleep. It is trickery of a master artist, that makes real what is necessarily artificial, and makes sincere what is all insincerity.

The play was originally produced in Los Angeles about a year ago, under the title of *Juanita*. How great a share Mr. Belasco has had in its revision is not apparent from a single view of the production. Evidently there have been many excisions of the original text, and it would not be surprising to learn that some of the dramatic value has been sacrificed to visual effect, and necessarily to the detriment of the production's worth. The collaboration of Mr. Tully and Mr. Belasco has, in fact, resulted in a structure that promises to equal in duration any other piece put on at this house. The first-night audience cheered it spontaneously and persistently.

The scene is laid in California in the late fifties, when American land-grabbers took advantage of the law requiring the former residents of the newly acquired territory to file titles of their lands with the United States Government, on pain of forfeiture if another should claim the property. The Spaniards, resenting the invasion of Americans, often refused to acknowledge the rights of this new Government to make laws for them. It is about the consequences of these refusals that Mr. Tully and Mr. Belasco have made their play.

The first act takes place in the mission garden at San Juan Bautista, in the late afternoon of a hot summer day. Padre Antonio, superior of the mission, is dosing over his misal and bottle of wine, on the porch of the mission house. On a bench under a rose tree Don Luis de la Torre, from Monterey, indolent, rich, aristocratic, poetic, is sleeping away the afternoon. Fico, the water carrier, comes drowsily through the gate, a sleepy parrot perched on her brown arm, languidly sips her water jar at the fountain, and passes out again to the hot, dusty street. Sunol, the mulatto, drives up to the gate with a carload of girls, stops and climbs down to gather oranges for his charges, leaves a coin in the Padre's hand, and drives on again. Then the quiet of the garden is disturbed. Senora Kenta comes to make against Gualupe, her daughter's suitor, and wants the Padre's advice. Gualupe has permitted Juanita to talk with an American, a Government agent named Kearney. Senora Kenta has decided that Juanita shall marry Don Luis, the gentleman asleep on the bench under the rose tree, and Juanita's attentions toward Kearney are causing her much mental discomfort. The girl threw a tuberoso to him that very morning. Padre Antonio promises to give Juanita a good scolding. When the Senora departs all is drowsiness again. The garden goes to sleep between the handles of his wheelbarrow, and the Padre snores in his chair on the porch. Kearney and Lieutenant Larkin, of the State militia, pay a call on the mission to advise compliance with the United States regulations. Sunol, the mulatto, brings news of the murder of his master by some of the followers of Kinkaid, a land-grabber. The ranchero had been killed trying to defend his daughter from the insults of some of the drunken Americans. Don Luis, aroused from his sleep, directs attention against Kearney, but the Padre defends the Government agent. When they have gone Juanita arrives, coquettishly, from the horse race. Padre Antonio scolds her, according to promise, but she scolding is rather more like a blessing. She tells him of her love for the Gringo, Kearney, and of her father's advice, "not to marry a coffee-colored galoot." Her father was an American. But when she learns of the outrage by Kinkaid's men she swears to have nothing more to do with Americans. When Kearney returns she treats him coldly and trots off to her room. The Padre has left the garden to the American cat. Kinkaid comes, a coarse, vulgar, cowardly, selfish brute from Nebraska. Kearney learns from him that he intends to take possession of the Kenta ranch that night, but Kinkaid promises no repetition of the murder. Kearney agrees to accompany him on his raid, but when Kinkaid has departed he tells Larkin to be in readiness to ride to Monterey to file the titles for the Kenta ranch. He depends upon his ability to persuade Juanita to give him the boundary records. But Juanita is not easily persuaded, until she acknowledges her love for Kearney. Then she agrees to give him the papers and to depend upon his protection. She hands him a red geranium, a token of betrothal, and runs away. Don Luis, who has witnessed the final scene, vows vengeance on the American.

The patio of the Kenta house, on the Monterey road, is the scene of the second act. Adobe galleries inclose two sides of an open court, a heavy gate closes the arch in the wall at the rear, a wooden stairway leads from the patio to the rooms on the upper gallery. The time is moon-rise. Juanita's friends are gathered for a dance, but Juanita has not come down from her room. She has refused to obey her mother's wishes about Don Luis. The Padre sends for her, but she comes down she is still obstinate. Her mother threatens to publicly disown her if she persists in her refusal of Don Luis, but she does persist and vows she is no longer a Spaniard but a Gringo, and if she is forced to marry Don Luis she will disgrace him and her family. "Only, Padre," she says, "you must give me a different soul." The young people come out for the dance, and Juanita leads the fandango, even to the final figure, and permits Don Luis to kiss her. But when the candles are brought out for the formal betrothal she blows out the lights, the worst insult she can offer him. In the consternation which follows a messenger arrives with the news that Kinkaid's band has entered the ranch. Don Luis orders the servants to fetch the muskets he has sent during the day, but as he has forgotten the powder the plans for defense fall through. Kinkaid's presence disturbs Juanita, and when he enters, apparently an accomplice of the land-grabber, she turns on him and accuses

him of treachery. Kearney persuades Kinkaid to hold his men in check until dawn, hoping for the arrival of Larkin with the militia. Juanita will not listen to his explanation, until he holds her in his arms and by main force makes her hear him.

The third act takes place on the roof of the house just before dawn. Three or four masked Indians make the darkness even more intense. Kearney is hanging watch while the women are hidden in the two rooms on the roof. The guards guard one narrow stairway, while the other is barricaded with rough planks. Kinkaid is unconsciously a prisoner on the roof, Kearney intending to keep him as a shield in case the men cannot be restrained. Below the ruffians have broken into the wine cellar and have been drinking all night. Kinkaid, as dawn approaches, begins to suspect Kearney's motive in delaying the capture of the house, but Kearney does not let him act on his suspicions. He takes his pistol from him and then tells him of Larkin's trip to Monterey. Don Luis, still desiring vengeance, insists upon a duel with Kearney, and when he refuses to fight has him seized by two of his friends. This gives Kinkaid a chance to escape. He pulls down the barricade and hurries to his room. The attack begins. Kearney, freed from Don Luis's friends, takes his stand by the stairway; the Padre, pistol in one hand and prayer book in the other, stands by him. Away off a bugle sounds. It comes nearer, and Larkin at the head of his company rides up with the titles. Senora Kenta refuses to accept the papers, and gives Juanita her "bundle of clothing" as a sign of her disinclination. Juanita turns to Kearney, and Don Luis, his rancor gone, tells her to marry the American and offers them the hospitality of his home at Monterey. The Padre and Senora Castro, Juanita's grandmother, bless the girl and her lover, and they go away together.

It is impossible to adequately describe the scenic beauty of the three acts; the language of the mission garden; the brightness of the patio, and the gayness of the comical battle there; the gloom of the night on the roof, and the slowly increasing light of dawn, or to indicate, except in a general way, the almost uniform excellence of the stage management. One incident, the arrival of the militia, might be considerably improved. As it was played on Tuesday night the soldiers arrived without connection and apparently without purpose. Two bugle calls and the officers climbed the stairs. It does not seem likely that a single company of soldiers should have such an effect upon a band of two hundred drunken ruffians as to make them vanish like a cloud before a wind, without a struggle. The tramp of horses, the rattle of arms and the sound of orders given would make the scene far more realistic.

Frances Starr as Juanita, "La Rosa del Rancho," shared in the success of the play. Miss Starr has nearly every natural requirement for a good actress: intelligence, beauty, grace, expression, a trained voice and some ability to hide technique. In the lighter moments of this play she acts with a splendid freedom from self-consciousness; in the heavier scenes there is some fault to be found with her work, for her emotions do not appear sincere. However, Juanita would be absurd to expect to find mature expressions of passion in a girl of her age as to discover cynicism in a child of six. Her dancing in the second act is delightful, and her scene with Don Luis, at the end of the dance, is played with just the proper nervous tension to make it effective. She is a *vera artista* among actors, however, an emotional actress, and it is safe to predict that her name will be printed in large letters on the title of some other play when *The Rose of the Rancho* has run its course.

Charles Richman as Kearney acts with less stolidness than is usually his wont, and makes a perfectly satisfactory hero, which includes lover. A Hamilton Revelle is well cast as Don Luis, and plays the Spanish lover with but little of the stage conventionalities of Spanish lovers. His accent is good, and his acting graceful and natural. Frank Lester as Padre Antonio, though a little inclined to soliloquy, is a rather too boyish and slightly affected. The part is of minor importance, however, and Mr. Elliott plays it adequately. John W. Cope as Kinkaid gives an intensely realistic performance of a disreputable type, and is characterized by not simply Mr. Cope in a strange mask and costume. The same is true of J. Harry Benrimo, who has only a small part as Sunol, but who makes his one of the strongest roles in the play. He seems to have thought about the character, and he plays it as nearly perfectly as it is permitted actors to play. Wayne Aray as Rigby, Kinkaid's foreman, is satisfactory in a minor part, and the other male roles, all of them small, are well filled.

Grace Gayler Clark as Senora Kenta acts the Spanish grand dame sincerely, no easy thing to do, and but for a slightly unnatural vocal inflection her work is very good. Senora Kenta is under an emotional stress whenever she appears, and Mrs. Clark never lost sight of the fact. Maria Mesa gives a sympathetic impression of Senora Castro, Juanita's grandmother. Maria Davis as Gualupe, Juanita's old duenna, is excellent in a character role, and Jane Cowie does well in the small role of Trinidad, Juanita's friend. The other women in the cast have unimportant roles.

Academy—Julius Caesar.

Tragedy in six acts, by William Shakespeare (Winter version). Revived Nov. 26.

Marcus Brutus.....Robert Mantell
Cassius.....Alfred Hastings
A Commoner.....Jackson Briggs
Trebonius.....Gordon Burby
Another Commoner.....Bryan
Julius Caesar.....Guy Lindsey
Mark Antony.....Francis McGinn
A Soothsayer.....Hamilton Mott
Cicero.....Cecil Owen
Clavius.....Allen Bertelle
Decius Brutus.....Franklin Bentler
Metellus Cimber.....Alfred Hollander
Flavius.....Lewi
Popilius.....George Stillwell
Servilius.....Margaret Grey
Pindarus.....Mr. Campbell
Octavius Caesar.....Howard Barie
Titinius.....Fiske
Strato.....Mr. Stillwell
Calpurnia.....Lillian Kingsbury
Portia.....Marie Booth Russell

For the fourth and final week of his successful engagement Robert Mantell made a splendid production of *Julius Caesar*, appearing as Brutus for the first time in New York. The commonwealth auditorium was filled with an enthusiastic audience that seemed keenly interested and that followed the course of the play with rapt attention from beginning to end. The final curtain did not fall until almost midnight, but there were few who did not remain to the end, and even the lateness of the hour did not prevent sincere curtain calls for Mr. Mantell and his associates, who had acquitted themselves with so much credit.

The production was on a very elaborate scale, for which Mr. Brady and Mr. Mantell deserve the thanks of those who like to see Shakespeare worthily presented. The scenes were all handsome, solid and well painted; those of Brutus' orchard, the Capitol, and the Forum being worthy of special praise. Modern and well-arranged mechanical effects added much to the beauty of some of the scenes, and the costuming throughout was superb. These details, however, would not have sufficed to give the spectators the rare pleasure they experienced in witnessing the play, for without good acting they would have been of little avail.

In the character of Brutus, Mr. Mantell has many fine opportunities for the display of his elocutionary talent, and it must be recorded that he let few of them slip by. At times, however, he showed a tendency to drop his voice at the end of a sentence, so that the last few words lost some of their effect. This occurred only in the quieter passages, and when he was called upon to speak with force his utterance was strong, direct and emphatic, the deeper meanings of the lines being brought forth in a clear illumination. In appearance he is an ideal illustration of the commanding figure, splendidly dressed, his mobile and expressive features, and his genuinely aristocratic bearing, together with his acting, all helped in making an impression that will linger

long in the memories of those who witnessed the performance.

The Cassius of Cecil Owen was very creditable and he played with earnestness and sincerity. His delivery was good throughout, and his passion in the quarrel scene was splendidly expressed. Francis McGinn as Mark Antony made a splendid picture and was quite equal to the difficult task set for him. His delivery of the oration was finely done, but was somewhat marred by the over-earnestness of the mob, some of the members of which seemed to be trying to make individual hits. Mr. McGinn was given a double call at the close of the act, which tribute he richly deserved. Guy Lindsey as Julius Caesar gave a smooth, even, satisfactory performance. Alfred Hastings as Cassius was not up to the high standard set by his fellow-players. The Lucius of Allen Bertelle showed intelligence and care in preparation. Marie Booth Russell as Portia played her one scene with much tenderness and charm, and Lillian Kingsbury was an efficient Calpurnia. The others filled their roles acceptably. The mob, with the exception mentioned above, showed very careful drilling and made none of the mistakes that so frequently cause the audience to grope and the unthinking to laugh. On Friday afternoon Mr. Mantell gave a special matinee of *Julius Caesar*, for the players at present in and near New York. The house was crowded and the audience gave vent to its enthusiasm in a way that showed their gratitude to Mr. Mantell and his company for a most enjoyable and profitable afternoon. Wright Lorimer opened an indefinite engagement at this house last evening in a revival of *The Shepherd King*.

Irving Place—The Tomcat.

Comedy in four acts, by Emil Rosenow. Produced Nov. 27.

Ermscher.....Max Hamseler
Neubert.....Marie Immlach
Neubert.....Lina Hamseler
Neubert.....Marie Immlach
Hartmann Schenker.....Otto Meyer
Franz Schenker.....Greta Hass
Gretchen.....Trude Voigt
Heinrich.....Bodenhausen
Friedrich.....Kleine Frischer
Liesel.....Kleine Hamburger
Neumerkel.....Otto Treptow
Neumerkel.....Carl Reichold
Seifert.....Friedrich Holthaus
Franz Seifert.....Georgine Neudorff
Ulrich.....Willy Frey
Franz Ulrich.....Marie W. Wegner
A Farmer.....Franz
A Forster.....Jacques Lorian
A Forster.....Louis Koch

The Tomcat (Katen Lampe), a comedy in four acts, by Emil Rosenow, entertained hugely a first-night audience at the Irving Place Theatre last Tuesday. The author has displayed much ingenuity in building a play around so slight a matter as the pranks of a mischievous cat. He has been very successful in reproducing the atmosphere of a small Saxon town and the working classes. At times there are suggestions of a serious purpose in his writing. More than once leads in the direction of the struggle between capital and labor appear, but they soon come to an end, and their place is taken by passages of most pronounced farce.

It may be that the conditions depicted by Herr Rosenow are nearer the truth than we imagine. The eating of the cat seems to us, who know no scarcity of meat, far removed from the realms of probability. Still, there is nothing inherently improbable in such a thing happening in a non-entertaining country, where labor is paid very little. So lengthy a discussion of this situation in what to all appearances is pure farce may appear unnecessary. But, as stated before, there are hints that Herr Rosenow intended his play to convey more than merely appears on its surface.

Neumerkel, a peripatetic toymaker's apprentice in a small German town, has a tomcat which has played havoc with the wash of Neubert, the owner of a large toy factory and the largest employer of labor in the town. Neubert goes to Ermscher, the executive of the municipality, and lodges a complaint against the apprentice. Ermscher is an unintelligent farmer, whose administration of the affairs of the village is a joke. His wife, even, refuses to take him seriously. She tells him that he must take a determined stand in order to win the respect of the community. This, he thinks, is his chance to retrieve himself. He sends Seifert, the village policeman, to arrest Neumerkel and the cat. Costs are assessed against the apprentice, and pending their payment, the cat is entrusted to the custody of the policeman. Both Neubert and Ermscher exhaust every means in their power to have Seifert, a manufacturer on a small scale, discharge his apprentice. Neumerkel, but their efforts are in vain. Seifert's wife, after much persuasion, induces her husband to kill the cat, which costs for dinner. Neumerkel inherits a small sum of money, out of which he pays the costs standing against him. He then demands his cat, which Ermscher orders to be restored to him. Seifert finally confesses that he has killed and eaten the cat. To straighten out the affair Ermscher has to pay Neumerkel a considerable sum of money.

To see comedy acted at its best every lover of the drama should visit the Irving Place Theatre. The Tomcat afforded an opportunity for one of the splendid all-around performances for which this theatre is deservedly famous. Friedrich Holthaus as Seifert was side-splitting. His acting was a triumph of artistry. The third act gave him a great opportunity, of which he made the most. Nothing more amusing than his indecision when his wife urges him to kill the cat, and his behavior when the deed is done and the cat is cooking can be imagined. Georgine Neudorff was excellent as Seifert's wife. Max Hamseler had a grateful part in Ermscher. Marie Immlach as Frau Ermscher did a capable piece of character work. Carl Reichold was a pleasing Weigel.

Broadway—The Parisian Model.

Musical comedy in three acts and four scenes; book and lyrics by Harry R. Smith; music by Max Hoffman. Produced Nov. 27.

Callot.....Edward Durand
Violette.....Tracy Shattuck
Hercule.....F. Stanton Heck
Silas Goldfinch.....Charles A. Bigelow
Pilline.....Ethel Gilmore
Titine.....Sumner
Anna.....Miss Held
Carver Stone.....James H. Bradbury
Julien de Maray.....Henry Leoni
Celestine.....Adèle Caruso
Mrs. Silas Goldfinch.....Mabella Baker
Colombe.....Gertrude Hoffman

Anna Held's eyes, Julian Mitchell's stage-management, Charles Bigelow's personality, the good looks of the chorus, and the salaciousness of several of the features will probably allow *The Parisian Model* to edify the Broadway crowds for many weeks to come. Real merit the concoction has none, the music being reminiscent, the humor bewitched and hoary, and the plot imperceptible. "La Matichelle," the dance performed by Miss Held and Miss Hoffman, and labeled as the latest Paris "sensation," is quite the most disgusting exhibition seen on Broadway this season. Equally edifying is the song, "I'd Like to See a Little More of You," in which the audience is led to believe that six of the handsomest show girls have taken off all their clothes, only to have its expectancy disappointed by finding that what appeared to be nudity is only decolleté dressing. Another bit of "business" is Miss Held's appearance in six different gowns, or lack of gowns, while the chorus sings "A Gown for Each Hour of the Day." Miss Held's song, too, "I Can't Make My Eyes Behave," in which reference is made to Caruso, is another offering to the culture. Then there is a novelty in the shape of a pony ballet of sixteen girls with bells on their fingers and bells on their toes, and bells elsewhere, too, who lie on their backs and wiggle their legs toward Parnassus, shaking the bells to the music of the orchestra. This was especially appealing to the aesthetic part of the audience.

The plot has to do with Anna, a model in a Parisian dressmaking establishment, who falls heir to a fortune. She is in love with Julien de Maray, a young artist, who hopes to sell his picture of Anna and thus obtain sufficient money

to wed. Violette, however, who is jealous of Anna, steals the portrait, whereupon Anna herself gets into the frame and pretends she is the picture. Then the story fades away into the far distance, though at the end we are made to understand that Julien weds Anna.

The clean part of the performance was given by Charles Bigelow, who was as funny as ever. He took the part of Silas Goldfinch, an American who is trying to spend his money. He disguises himself as a Mexican, as "Fudrewski," and as an old woman, and some of his antics are delicious, especially those with the nurse, the strong man, played by F. Stanton Heck, Henry Leoni as Julien de Maray sang well and looked the part. Mabella Baker was amusing as Mrs. Goldfinch, and Tracy Shattuck as Violette was—Tracy Shattuck. The remaining features were the dancing of Gertrude Hoffman and her imitations of Anna Held and Eddie Foy, and the roller skating scene at the end, in which Lillian Kingsbury, Bertha Mack, Earle Reynolds, and Charles Bigelow appear, assisted by the entire company. This was a decided novelty and is to be commended for keeping the audience to forget the index-cards that came before. Three of the songs were interpolated, "I'd Like to See a Little More of You," by Cobb and Edwards; "I Can't Make My Eyes Behave," by Cobb, Edwards, and H. R. Smith, and "In Washington," by Vincent Bryan, Max Hoffman, and H. R. Smith.

Grand Opera House—Mlle. Sallie.

Musical comedy in three acts; book by Robert B. Smith and music by Raymond Hubbell. Produced Nov. 26.

Mam'zelle Sallie.....Katie Barry
Jonathan Joy.....John Slavin
Professor Marrow.....George E. Mack
Muriel Oliver.....Florence Quinn
Elsie.....William F. Carleton, Jr.
Marco Bonario.....Sydney de Grey
Anthony Oliver.....Jack Henderson
Eddie Martell.....Della River
Madame Woodbury.....Harry St. Clair
The Mysterious Greek.....George W. Wilson
Gendarmes.....

Mlle. Sallie is undoubtedly an Eighth Avenue success, though its fate on Broadway will probably be otherwise. The plot is that of the old *Medal and the Maid*, in which James Powers and Ruth Vincent appeared several seasons ago with but indifferent success. The present edition of the play contains little humor and many very wicked puns, and as a rule the music is tiresome. The chorus, however, is pretty and the settings effective.

The scenes were on the grounds of a girls' school in the Riviera, and a mountain valley in Thessaly. The plot hinges upon two lockets which proved the identity of a certain young lady who was trying to find out who she was. In her wanderings she was landed among a band of Greek brigands, but in the end was rescued and her identity made known.

Katie Barry, the little English comedienne, made a hit in the title part, and her singing and dancing, with the antics of John Slavin as Jonathan Joy, may possibly save the piece when it reaches Broadway. Florence Quinn as Muriel Oliver, Agnes Finley as Elsie, George E. Mack as Professor Marrow, and William F. Carleton, Jr., as Marco Bonario, worked hard and deserved the applause given them.

Garden—The Love of a Geisha.

Japanese drama-play in one act, by Madame Fuji-Ko. Produced Nov. 26.

O-Tsuri-San.....Fuji-Ko
Tatsu-San.....Hana Kama
Goro-Tanaka.....H. Bratton Kennedy

This was an invitation performance, designed to introduce a Japanese actress, Fuji-Ko, to a playlet of her own construction. It was without any marked dramatic merit and rather poorly written. In fact, the piece is little more than an illustrated monologue, recited with congenial stage surroundings and to the accompaniment of appropriate music.

O-Tsuri-San is the wife of a soldier who goes away to the war and is reported killed. In order to find food for the "honorable baby" she becomes a geisha, dancing in a tea house. One night her husband, wounded but still alive, finds her there and upbraids her for her conduct, and she goes home with the intention of "honoring" herself. The helplessness of the baby causes her to change her mind, and she decides to live. She hears again of her husband's death, and prays for his spirit to come back to her death, the "honorable bugle" calls the dead soldier at "the hour of the bird." Husband comes back in body, however, ready to forgive, and the play ends happily.

The Japanese scenery was well painted, and the music, composed by Paul Bevan, aided in making the recital of the story somewhat effective. Colored views of Japanese life and moving pictures relating to the narrative were more realistic than dream-like. Madame Fuji-Ko's song and her butterfly dance were both extremely well done, especially the latter, which was an exquisite bit. Her voice was not strong enough for the theatre, and at times it was impossible to hear her. In a drawing-room or studio the entertainment would probably be of greater value than in a large theatre.

At Other Playhouses.

FOURTEENTH STREET.—Last week's attraction, *Confessions of a Wife*, pleased large audiences. This week, *Around the Clock*.

THALIA.—Queen of the Convicts received good patronage here last week. This week, *Confessions of a Wife*.

WEST END.—The Four Mortons in *Breaking Into Society* were enthusiastically received here last week. This week, Cecil Spooner in *The Girl Raffles*.

JOE WEBER.—This is the last week of *Twiddle-Twiddle and the Squawman's Girl of the Golden West*. The company will spend the next three weeks rehearsing the new production, *Dream City*, which will be presented on Tuesday evening, December 25.

THIRD AVENUE.—A Romance of Coon Hollow was the attraction here last week, and played to good business. The cast was as follows: Cindy, Miss A. Pullman; Remus, Samuel Gaines; Jean Bechymmer, Adelaide Adkin; Jared Fuller, George P. Haines; Georgia, Estella Perry; Diogenes Sharp, T. J. Munson; Ras, E. L. Perkins; Ralph Marchant, Burton Mallory; Clyde Harrod, Emily L. Anderson; Philip Maury, W. J. Hurley; Len Stockwell, Alton Thomas. This week, *Her First False Step*.

LINCOLN SQUARE.—The Love Route ended a successful run here last Saturday night. The house will be dark until Wednesday night, when Mrs. Temple's Telegram will open for a short run.

NEW STAR.—Queen of the Highbinders proved a popular thriller here last week. This week Jessie Mae Hall will make her first appearance in New York in her new play, *A Southern Vendetta*.

METROPOLITAN.—Florence Standley in *The Girl and the Gambler* pleased Broadway throngers last week. This week, *The Wizard of Oz*.

YORKVILLE.—Ernest Hogan in *Rufus Rastus* met with much favor here last week. This week, *The County Chairman*.

AMERICAN.—A Millionaire's Revenge was played to good business last week. This week's bill, *How Hearts Are Broken*.

NEW YORK.—Mamelle Sallie replaced Forty-five Minutes from Broadway here last night.

DALY'S.—Richard Carle in *The Spring Chicken* was compelled to retire Saturday night to make way for *The Belle of Mayfair*, which opened here last night.

LIBERTY.—The fourth new production by Eleanor Robson at this theatre will be given to-morrow (Tuesday) night, when she will appear in Clyde Fitch's play, *The Girl Who Has Everything*. Susan in *Search of a Husband* and *A Tenement Tragedy* were withdrawn Saturday night, Dec. 1.

SAROV.—Sir Anthony was withdrawn from this house Saturday night, and to-morrow (Tuesday) *The Man of the Hour* will have its first New York presentation.

OTHER CITIES.

NEW ORLEANS.

What promises to be one of the most brilliant seasons of opera that New Orleans has ever known is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Tulane Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

SPOKANE.

Leonovello's Italian Orchestra was at the Spokane Theatre Nov. 19, 19, when large audiences greeted the artists. James O'Neill, supported by his son and a well balanced co. including Teresa, D. Dale and Ed. Ward. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

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KANSAS CITY.

The Road to Yesterday, the new fantastic comedy by Evelyn Greenleaf Sutherland and Reuben M. Dix, opened a week's engagement at the Shubert Nov. 25 to a large audience, while business promises to be big throughout the week. The play is a decided novelty of distinctive merit, nothing of the kind ever having been seen here before, and while libeled in a way to Peter Pan, cannot be compared to that play, as Kansas City has so far failed to see Maude Adams.

Robe at the Auditorium 25-1 and played to the largest night. The co. was well cast and the play was very successful. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

MILWAUKEE.

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At the Milwaukee Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

INDIANAPOLIS.

Clara Bloodgood, an excellent co., presented The Truth at the Indianapolis Theatre 25-1. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

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PORTLAND, ORE.

Unprecedented floods throughout the Northwest Nov. 19-24 caused a general tie-up of all theatrical attractions from British Columbia to Portland. Not a single vaudeville bill was given as announced, and every house pressed into service held down from last week's bills because of the non-arrival of new features. At the Heilig Theatre 25-1, the play of the Cross was able to give only the last of three performances.

At the Heilig Theatre 25-1, the play of the Cross was able to give only the last of three performances. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

LOUISVILLE.

Theodore Babcock with a cast of excellent players drew excellent business to Macaulay's Theatre Nov. 25-26. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Louisville Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

DENVER.

Checkers was given for the first time in Denver the week of Nov. 19. It would doubtless have made an immense hit at the city, had it not been for the fact that the Broadway standard, where it was booked, was far from successful. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

MINNEAPOLIS.

Neil Burgess in The County Fair played a fairly well patronized bill at the Minneapolis Theatre 25-1. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Minneapolis Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

PROVIDENCE.

Mrs. Temple's Telegram was very well played at the Providence Opera House Nov. 25-26 by a co. including Harry Omer and Sadie Martinot. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Providence Theatre 25-1, the play of the Cross was able to give only the last of three performances. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

X. BAZIN'S
DEFLATORY POWDER
Guaranteed to remove pimples, blackheads, and all skin blemishes. A delicate and absolutely safe way of effecting a cure. Send for our little pamphlet.
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modern one to be erected at once. If a theatre in a town or city is inferior to the present one, it is a waste of money to build a new one. This is the only way to build a new one. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Montreal Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Salt Lake City Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Newark Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the St. Paul Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Columbus Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

At the Columbus Theatre 25-1 a good co. presented The Man from Now to large houses during the week. The Virginia 2-5. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open. The Grand Opera House, which has been the scene of the most brilliant seasons of opera in the city, is now open.

houses at the High Street Theatre last night of the season, and was followed by a large crowd, which included many of the best known actors and actresses of the city. The play was a success, and the audience was very much pleased with the performance.

SPRINGFIELD, MASS.

The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance. The play was a success, and the audience was very much pleased with the performance.

The House had a wild scene in the drama, beginning with the death of the hero, and the play was a success, and the audience was very much pleased with the performance.

TORONTO.

The warm welcome given H. B. Irving at the Princess Theatre last night was a success, and the audience was very much pleased with the performance.

OMAHA.

Edna Keatell in Swell Sisters Jones attracted a series of fair-sized audiences at the Boyd Nov. 22-24. Mr. Keatell has a part that fits him to a nicety, and is a success, and the audience was very much pleased with the performance.

CLEVELAND.

William Faversham was seen for a second time at the Pacific Avenue Opera House Nov. 22-24. He is supported by an excellent cast, and the audience was very much pleased with the performance.

BUFFALO.

Lawrence D'O'Bye in The Embassy Hall did a poor business at the Star Nov. 22-24. The play was a success, and the audience was very much pleased with the performance.

JERSEY CITY.

Edward Harrison and his co. came to the Academy of Music Nov. 22-24. The play was a success, and the audience was very much pleased with the performance.

TOLEDO.

At the Arcade the Mortimer Snow Stock co. put on The Resurrection in a splendid manner last week. The play was a success, and the audience was very much pleased with the performance.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—MRS. H. L. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

TALAHUE.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

SELMA.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

SHREVEPORT.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

ARIZONA.

TOMBSTONE.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

YUCCA.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

ARKANSAS.

LITTLE ROCK.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

HELENA.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

FORT SMITH.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

CALIFORNIA.

OAKLAND.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

CHICO.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

COLORADO.

BOULDER.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

COLORADO SPRINGS.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

LA JOLLA.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

ASPEN.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

CONNECTICUT.

NEW HAVEN.—MRS. J. A. Smith, mgr.: The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

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JOHN RUCKER

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for all engagements. Address

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New Orleans, La.

IDAHO.

BOISE CITY.—COLUMBIA (Mrs. A. F. Smith, mgr.): The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

ILLINOIS.

PEORIA.—GRAND (Mrs. A. F. Smith, mgr.): The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

BLOOMINGTON.—GRAND (Mrs. A. F. Smith, mgr.): The House and Theatre, this city gave a most successful performance of the play, which was a success, and the audience was very much pleased with the performance.

CHILD of the ... Down East St. The Strall-
ers ...
HOLD ... HALLORAN'S (P. Halloran, mngr.):

and after Nov. 22 played fair house. W. R. Patton 24 played business good matinee and night. Nov. 27. Ethel Fuller 29. Foxey Grand 29. Thomas Colored Comedy co. 1. Dora Thorne 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

CARROLLTON. WILCOXSON OPERA HOUSE (W. H. Hutchinson, Jr., mgr.): W. R. Patton in The Slave Ship Nov. 20 played large audience. Foxey Grand 29. Thomas Colored Comedy co. 1. Dora Thorne 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

HANNAH. PARK J. R. Price, mgr.: The Square Man Nov. 20; excellent. to fair business. John E. Henshaw in Captain Careless 27. Foxey Grand 29. Rogers Brothers 3. Map Ward 6. Mad Love 7.

LAMAR. OPERA HOUSE J. S. Moore, mgr.: On the Bridge at Midnight Nov. 21 played small audience. Dora Thorne 23; best of the season. Hans Hanson 26. Lyman Twiss in The Rustlers 3. The Midnight Fly 5. Last in New York 13.

KIRKSVILLE. HARRINGTON THEATRE (Kathryn Harrington, mgr.): They and Abby Nov. 23; good business and performance. Henderson Stock co. one week 26.

MACON. BLES (H. Logan, mgr.): They and Abby Nov. 23; small house; played. Mayor of Tokio 26.

POPULAR BLUFF. PRATERAL OPERA HOUSE (W. R. Hays, mgr.): Crawford's moving pictures Nov. 19. 20 played fair business.

MONTANA.

MISSOULA. UNION OPERA HOUSE (C. A. Harolds, mgr.): James O'Neill in Monte Cristo Nov. 13 played good house. Leonavillo 16 delighted fair audience. Quincy Adams Sawyer 17 played good house. Weinberg Children 18. Florence Roberts in The Strength of the Week 23. John Griffith as Richard III 27.

MILES CITY. OPERA HOUSE (George H. Ulmer, mgr.): Belle of Janes Nov. 20; unsatisfactory. to fair house. John Griffith in Richard III 23; good. house. Leonavillo 16. Florence Roberts in The Strength of the Week 23. John Griffith as Richard III 27. Kerry Gow 5. Peggy from Paris 29. Florence Gale 4. canceled.

HELENA. THEATRE (George A. Miner, mgr.): Florence Roberts in The Strength of the Week Nov. 20 played 8. 2. 0. Belle of Janes 23. to good. house. John Griffith in Richard III 23. Maxine Elliott 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 33

WIRE BOODY HOUSE, TOLEDO, OHIO

THE NEW YORK DRAMATIC MIRROR



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TO CORRESPONDENTS.

But one more number of THE MIRROR will issue to precede the Christmas number, the early forms of which are now making up, the last pages of which will close on Dec. 15, and publication of which will be made on Tuesday, Dec. 18. Correspondents are required to forward their letters for the Christmas number so that they will reach this office not later than Thursday afternoon, Dec. 13.

TO ADVERTISERS.

Advertisers will please note that in order to secure special space in the Christmas MIRROR they must forward their favors at once. The Christmas section is now taking form, and will go to press in advance of the regular section, the last pages of which will close at noon of Saturday, Dec. 15.

A HOLIDAY TREAT.

The early pages of the Christmas MIRROR are now on the press, and the forms for the special section of that number will soon close. Thus the time for an opportunity to secure representation in this special section is narrowing daily, and those who wish to place advertising, portraits, etc., should act at once.

The holiday MIRROR this year, as has been the rule now for several years, will be combined with the regular edition of this journal for the week of publication, and as an advertising medium it has no professional peer. The very large regular circulation of THE MIRROR will be augmented by thousands for this number, and this special edition will go into the hands and meet the eyes of persons concerned in the theatre the world over, as it also will be read by a large number of nonprofessional persons of the better class.

The final forms of the holiday number of THE MIRROR, made up chiefly of its regular and news departments, will go to press on Saturday, Dec. 15, and publication will be effected in New York on Dec. 18. The special section, however, necessarily must go to press earlier than the above date, and those who wish representation in it must quickly forward their orders.

THE MAN WHO LAUGHS.

As a general proposition the man who laughs is welcome everywhere. He is cheerful as sunshine, as inspiring as good wine. Care flees when he appears, and his magic dissipates melancholy. Of course this is meant of normal laughter, which is a token of normal health and a happy temperament. There is a cynical laughter that grates on sensibility; there is a villainous laughter, like that of the bad man in the melodrama, that foretells or follows wicked endeavor, and there is a Gargantuan laughter, based on mental vacuity, and emitted by reason of abnormal lung power and a too vast diaphragm, that annoys if it does not frighten. But the right sort of laughter disseminates good nature.

There is no place like the theatre for the measurement of laughter in all of its values, except those which belong to private life and more restricted social communion. Apt laughter and inept here find expression. Here are found foolish persons who laugh at things really serious; persons not so foolish who by laughter place the right valuation upon episodes which authors and actors, working on wrong premises or falsely, seek to make gravely moving, and persons who collaborate with authors and players to make successful things which legitimately belong to mirth.

A person who laughs, even immoderately, at something meant to inspire laughter, then, is one who at once becomes popular in the theatre. He adds to the happy breeze by augmenting laughter in those who at first accompany him in minor key, and he impels to laughter those who have not been moved to it by anything that the stage can show. Such a person, if any one outside of those habitually on "the free list" deserves the compliment, would be required simply to prove his identity as an emphatic exponent of mirth to secure from the average manager with a laughing attraction the best that the house could afford.

At long intervals, however, there arise examples that confound all conclusions as to all things mundane. A man has just risen at St. Louis to render most conclusions as to the charm and beneficence of laughter obsolete. As an indulger in laughter this man is GARGANTUA reincarnate. His name is BUCK, and he has become a terror not only to local and travelling managers, but to audiences in that city as well.

This St. Louis man, who, had he lived in ages when prodigious distinction was followed by deification, would have existed after death as the god of mirth, is a glass-blower. Even glass-blowers who fashion the smaller, more ethereal and fragile of objects that live in glass develop great lung power and should be—as probably they are—heartily laughers. This particular glass-blower, however, is none of those who fabricate spindling bits of bric-a-brac. He blows articles of size—articles, in fact, that match his own proportions and the noise he emits when highly pleased. In short, he is the largest glass-blower known to the trade—six feet tall, weight 200 pounds—he is employed in the Alton Glass Works, the largest in the world, and he blows what are known as "carboys," those elephantine things of glass that technically may be bottles, yet that more nearly resemble for bulk and capacity the generous barrel associated with beer.

This giant glass-blower's skill nets him \$15 per diem, and a man on that wage can patronize the theatre often, if he feels like it. Buck often feels like it, but nowadays he cannot go, at least in St. Louis. He is under the local ban. He is tabooed. And his laughter is the cause. It is so loud, so deep, so long, so broad—so bulky in every way—that it has stopped performances in St. Louis theatres, frightened audiences to panic, and called out the firemen. Therefore he is a marked man, and wanting amusement must amuse himself as best he can with the theatre eliminated from his possibilities.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. McM., Fosteria, O.: "Way Down East" was first produced at Newport, R. I., on Sept. 8, 1897.
R. E. P., St. Louis: We can find no record of Edwin Arden ever having played Bunny. E. M. Holland played Captain Bedford in Raffles.

M. J. K. S., South Bend: The New York Commercial is an afternoon paper published in this city. For the other information you desire address Dramatic Editor, the New York Commercial, 8 Spruce Street.

J. M. B., Chicago: The present cast of The Lion and the Mouse is as follows: Eudora, Ella Craven; Rev. Pontifex Deife, Charles Sturgis; Jane Deife, Margaret Gray; Mrs. Rosemore, Julia Hanchett; Miss Nesbitt, Carolyn Elberts; Judge Rosemore, Walter Allen; ex-Judge Stott, Fraser Coulter; Expressman, James T. McDonald; Shirley Rosemore, Flora Juliet Bowley; Jefferson Ryder, William Sowers; Hon. Fitzroy Bagley, Reginald Carrington; Jorkins, Charles Sturgis; Senator Roberts, E. A. Eberle; Kate Roberts, Marion Pollock Johnson; Mrs. John Burket Ryder, Margaret St. John; John Burket Ryder, Edmund Bresse; Maid, Gertrude Barrett.

PERSONAL.



EDOUIN.—Willie Edouin began his American vaudeville tour at Hammerstein's Victoria yesterday afternoon.

PATTI.—Adelina Patti made her farewell professional appearance in London at a concert in Royal Albert Hall on Dec. 1. She chose "Home, Sweet Home," and "Comin' Through the Rye," as her last songs.

CRABTREE.—Lotta Crabtree bought Hal Direct, son of Direct Hal, the famous racehorse, at the New York Horse Show sale at Madison Square Garden on Nov. 27. The price paid was \$6,900.

MOODY.—William Vaughn Moody, author of The Great Divide, has returned to Chicago. He refused to accept any contract to write a play to order.

MILLER.—A dinner in honor of Henry Miller will be given at the Players' Club next Sunday evening.

HARE.—John Hare, the English actor, is to come to America this season in La Belle Marcelline. Mr. Hare will take the part of Napoleon.

JEFFERSON.—Thomas Jefferson has been invited to give an open air performance of Rip Van Winkle on the grounds of one of the big hotels in the Catskill Mountains, next August.

CANBY.—Al Canby is back in New York, after six months in England as manager of The Prince Chap.

BERRY.—John Louis Berry, associate editor of Clay's Review, a Denver publication, has placed with Rose Coghlan a one-act play called The Neckline, that she intends to produce in Winnipeg in the near future. Mr. Berry is a forceful writer, who has written many able reviews of plays presented in the Denver theatres.

PRIEST.—Janet Priest has replaced Madlyn Marshall in the role of May Flood in His Honor the Mayor.

ROBERTSON.—Forbes Robertson missed two performances of Caesar and Cleopatra last week, on account of a severe cold, which kept him in bed. His part was played by Halliwell Hobbes, who was well received.

WILLARD.—Lee Willard is enjoying a successful starring tour in the West. This is his third season under the management of A. C. Fox.

ASHWELL.—Lena Ashwell has obtained the English rights to the Hopwood-Pollock play, Clothes, in which Grace George is now appearing at the Manhattan Theatre. Miss Ashwell expects to produce the piece in London next April.

TULLY.—Mr. and Mrs. Richard Walton Tully sailed for Europe on the Caronia last Saturday to spend six months abroad. Mr. Tully, with David Belasco, is joint author of The Rose of the Rancho. Mrs. Tully, better known by the name of Eleanor Gates, is author of "The Plow Woman," and "The Prairie Girl."

CLEMENS.—Samuel L. Clemens (Mark Twain) was seventy-one years old on Nov. 30. He has entirely recovered from his annual attack of bronchitis and spent most of the day playing pool.

MAUDE.—Cyril Maude's new London theatre, The Playhouse, is to be opened on Jan. 26. The theatre will have no "pit," the whole of the ground floor being devoted to stalls.

TREE.—Beerbohm Tree is to produce Shakespeare's Antony and Cleopatra. Constance Collier is to play Cleopatra.

GUILBERT.—Yvette Guilbert sailed for Europe on Thursday last on La Provence. During her recent tour with Albert Chevalier she lost eighteen pounds, owing to the great strain on her nerves, caused by being obliged to sleep almost every night on a train.

FATHER DUCY TESTIMONIAL.

The testimonial benefit held in the Academy of Music on the afternoon and evening of Dec. 3 in honor of the Rev. Father Ducey, rector of St. Leo's Catholic Church, was an immense success. Practically every theatre in town sent delegations to assist, and the entire proceeds of the evening performance of The Shepherd King was devoted to the testimonial. The benefit was organized by William A. Brady, manager for Wright Lorimer, of The Shepherd King company. Besides Mr. Lorimer, there were the following volunteers: Grace George and her Manhattan Theatre company in the second act of the Hopwood-Pollock comedy of Clothes, Miss George being assisted by Frank Worthing and Robert Haines. Pippa Passes, by Robert Browning, act 1, with Miss Mabel Tallaferra as Pippa. Robert Mantell, assisted by Marie Booth Russell and Francis McGinn, in the one-act play, A Lesson in Acting. Rose Stahl and her company, from the Hackett Theatre, in an act from The Chorus of Brown of Harvard. Anna Held in a number of songs from The Parisian Model. D. L. Don and Edward Bagley in a musical number from The Red Mill. The Pony Ballet from The Blue Moon. Louise Allen Collier and company in a new sketch. A group of features from the Hippodrome. Vaudeville acts from the Keith-Proctor houses, Tony Pastor's and other vaudeville theatres. The Verdi Band of sixty pieces.

IN REMOIR.

"Our Jennie."

Priestess of Morn, before whose shrine,
With touch of Art the Fine divine
Upheld to listening throngs,
Till laughter melted hearts turned hard by wrongs;
Upon the callous cheek the glistening tear
Fell at the magic touch of her melodious voice
Upon the ear.
"Our Jennie," called by all the multitude,
Loved by the gentle and the rude,
So universal was her play like some blast child
On some bright summer day.
And so upon her folded hands we lay
The flowers she loved, no sweeter they
Than is the perfume of her deeds,
Which do precede her on her way.

EARLE HEMINGTON HIGGS.

AT THE P. W. L.

Mr. and Mrs. Forbes-Robertson were the guests of honor at the Professional Woman's League on Monday afternoon, Nov. 26, and a distinguished and brilliant gathering was there to meet them. Mrs. McAuliffe arranged the programme and was decidedly successful, as she has been with all her musical programmes this year. Frank Coffin, tenor, gave two songs by Ernest Ball, accompanied by the composer. Mrs. Beatrice Plummer, accompanied by Mrs. Paine, gave "Ich Kaunes nicht Fassen," "Von Feilitz," and "Wouldn't That Be Queer?" H. A. Beach; Stanley H. Ford, baritone, accompanied by Mrs. Paine, gave an old German drinking song and "A Dervish Vigil"; June Reed, violinist, accompanied by Miss Nem Grundy, played a Bach aria, and "Scene Caradas," by Hubay. Richard Temple closed the programme with a group of original serio-comic songs, "Behind the Mosquito Screen," "Where Has My Lima Bean?" and "Down Where the Skyscrapers Scrape the Sky." The performers were all good, but perhaps a special word should be given to Miss Reed and Mr. Ford, while Mr. Temple with his ridiculous concoctions brought down the house. Mr. Robertson made a short address on the destiny of women, and Mrs. Robertson attempted to, but was overcome with laughter at the critical moment. The afternoon ended very happily with tea, cake and gossip.

MRS. FISKE'S GREAT SUCCESS.

The engagement of Mrs. Fiske and the Manhattan company at the Lyric Theatre, New York, where they are appearing in The New York Idea, is proving to be wonderfully successful. The play has created a veritable sensation in New York and is drawing enormous audiences, as the Lyric is one of the largest theatres in the metropolis. The opening week, in competition with that yearly function of the fashionable, the Horse Show, saw very large audiences, it being apparent that the modern New York alternated nightly between the Lyric and Madison Square Garden; and the second week, in opposition to the opening performances at the Metropolitan Opera House, saw even larger audiences to enjoy and applaud Mrs. Fiske and the Manhattan company in Mr. Mitchell's brilliant and amusing satire on latter-day matrimony.

DELIGHTFUL MORNING READINGS.

Mrs. Ida Beney Judd is giving a series of delightful mornings of readings and story telling on Tuesdays at the Hotel Manhattan. On Nov. 27 she had for her subject the comedies of Moliere. Mrs. Judd is evidently a thorough French student, has a splendid knowledge of the subject she is trying to impart, and a charming personality in imparting it. She speaks only from notes, which robs her performance of the preachiness that mars the addresses of so many lecturers. Her method is also enjoyable; she explains the characteristics of and the motives prompting the work on which she is talking, and then gives excerpts from the work itself. Her next subject consists of Twelfth Night, Comedy and Stories from Cervantes and King Lear.

CURRENT AMUSEMENTS.

Week ending December 8.

ACADEMY OF MUSIC.—Wright Lorimer in The Shepherd King—1st week—1 to 8 times.
ALHAMBRA.—Vaudeville.
AMERICAN.—How Bears Are Broken.
ASTOR.—The Daughters of Men—3d week—18 to 25 times.
BELASCO.—The Rose of the Rancho—2d week—8 to 14 times.
BIJOU.—May Irvin in Mrs. Wilson-Andrews—6th week—31 to 37 times.
BROADWAY.—Anna Held in The Parisian Model—2d week—8 to 14 times.
CARNEGIE HALL.—Musical Recitals.
CASINO.—The Blue Moon—5th week—35 to 42 times.
CIRCLE.—Wine, Woman and Song.
COLONIAL.—Vaudeville.
CROFTON.—Betty Williams in The Little Cherub—18th week—128 to 135 times.
DALY'S.—The Belle of Mayfair—1st week—1 to 9 times.
DEWEY.—Brigadier Burlesquers.
EMPIRE.—John Drew in His House in Order—14th week—104 to 111 times.
FOURTEENTH STREET.—Around the Clock.
GARDEN.—Savage English Grand Opera Co., in Madam Butterfly—4th week—28 to 33 times.
GARRICK.—William Gillette in Clarice—6th week—51 to 57 times.
GOTHAM.—Imperial Burlesquers.
GRAND OPERA HOUSE.—The Cossacks.
HACKETT.—Rose Stahl in The Cossack Lady—45 times, plus 8th week—39 to 66 times.
HURTIG AND SEAMON'S MUSIC HALL.—Bryant's Extravaganza.
HARLEQUIN OPERA HOUSE.—Vaudeville.
HERALD SQUARE.—About Town—15th week—107 to 114 times; The Great Decade—4th week—22 to 29 times.
HIPPODROME.—Neptune's Daughter and Pioneer Days—2d week.
HUDSON.—The Hypocrites—15th week—111 to 119 times.
IRVING PLACE.—Kater Lampe—8th time; Der Zerkissens—6 times.
KEITH & PROCTOR'S UNION SQUARE.—Vaudeville.
KEITH & PROCTOR'S 23D STREET.—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE.—Vaudeville.
KEITH & PROCTOR'S 50TH STREET.—Vaudeville.
KEITH & PROCTOR'S 12TH STREET.—Sweet Kitty Bellairs.
KNICKBOCKER.—Montgomery and Stone in The Red Mill—11th week—81 to 88 times.
LIBERTY.—Commencing Dec. 6—Eleanor Robson in The Girl Who Has Everything—1st week—1 to 6 times.
LINCOLN SQUARE.—Commencing Dec. 5—Mrs. Temple's Telegram—1st week—1 to 5 times.
LONDON.—Williams' Ideals.
LYCEUM.—The Lion and the Mouse—5th week—430 to 446 times.
LYRIC.—Mrs. Fiske in The New York Idea—3d week—16 to 22 times.
MADISON SQUARE.—The Three of Us—8th week—66 to 69 times.
MADISON SQUARE GARDEN.—Closed.
MAJESTIC.—The Tourists—15th week—117 to 124 times.
MANHATTAN.—Grace George in Clothes—13th week—98 to 105 times.
MANHATTAN OPERA HOUSE.—Hammerstein Grand Opera Co. in repertoire—1st week.
METROPOLITAN.—The Wizard of Oz.
METROPOLITAN OPERA HOUSE.—Courted Grand Opera Co. in repertoire—2d week.
MINER'S BOWERY.—Empire Show.
MINER'S EIGHTH AVENUE.—New Century Girls.
MURRAY HILL.—Paris by Night.
NEW AMSTERDAM.—Forbes Robertson and Gertrude Elliott in Caesar and Cleopatra—6th week—42 to 49 times.
NEW STAR.—Jessie Mae Hall in A Southern Vendetta.
NEW YORK.—Mam'elle Sallie—9 times, plus 1st week—1 to 8 times.
PARK.—Hebrew Drama.
PASTORS.—Vaudeville.
PRINCERS.—Margaret Anglin and Henry Miller in The Great Divide—9th week—71 to 78 times; mask—Mrs. Alla Nazimova in Hedda Gabler—11 to 13 times.
SAVOY.—Commencing Dec. 4—The Man of the Hour—1st week—1 to 7 times.
THALIA.—Confessions of a Wife.
THIRD AVENUE.—Her First False Step.
VICTORIA.—Vaudeville.
WALLACK'S.—Sam Bernard in The Rich Mr. Hoggenheimer—7th week—50 to 57 times.
WEBER'S.—Twiddle-Twiddle—12th week, plus 4th week—23 to 29 times; The Square Man's Girl of the Golden West, 102 times, plus 4th week—23 to 29 times.
WEST END.—The Girl Raffles.
YORKVILLE.—The County Chairman.

THE USHER



In the Omaha Bee, Dramatic Editor F. M. Greenleaf of late has been reporting imaginary conversations between a Real Estate Man, an Actor and a Painter, as to current amusements, with interpolations by a Critic.

The actor is at the moment engaged in horse play in a typical piece nowadays called "musical comedy." His acrobatic work pleases the Real Estate Man hugely, but it saddens the Painter, who speaks from artistic taste and who knows that the Actor is worthy of something better, and the Real Estate Man and the Painter from differing viewpoints, discuss what each considers good and bad in the theatre, while the Critic describes some of the hardships that fall to his kind in these days of a commercialized theatre.

These parables show that while the Actor is forced to degrading work, he aspires to something better; that the Real Estate Man typifies a mass of theoretics who know much about land and other material things that have yielded them the wherewithal and who welcome an opportunity to laugh and are easily moved by things that grieve the judge, while they resent any attempt to put their mental machinery in motion in the theatre; that the Painter and kindred artists are all right in judgment, but too few in number to count; and that the Critic must follow certain lines in his work or run counter to the multitude, offend versions of substance, and, in some cases, suffer personal injury for telling the truth.

Although imaginary conversations, these colloquies of Mr. Greenleaf illustrate striking truths of character and condition.

Stanley Huntley Lewis writes to THE MIRROR with reference to an outrageous attack upon women of the stage in the Emporia, Kan., Gazette.

The Gazette is a newspaper that has won wide note solely through the abilities of its editor, William Allen White.

Mr. White, it is understood, is away from Emporia much of the time, pursuing his vocation as a writer on various topics of public moment, and is said to make his headquarters in Washington.

Referring to a company of merit playing in Emporia, a writer on the Gazette, among other things, had this "passed" by his editor, if in Mr. White's absence there is such a functionary on that journal:

Show girls are picked out of the gutters in New York. Their language is a mixture of coarse slang and repartee that would disgrace a pirate. The education and morals of show women are decidedly limited. Their sole ambition is a bottle of beer or a cocktail.

This sort of thing may be accepted in Emporia, Kan., but William Allen White knows better, and even if the long distance wire has to be called into requisition, he should exercise his picturesque vocabulary on the person responsible for the above series of libels, preliminary to an assignment of their writer to some vocation for which he is fitted.

The women of the stage—not excluding those in its humbler walks—will compare favorably for honor, intelligence, and other admirable virtues and attributes with women anywhere—with the mothers, sisters, wives, and sweethearts of men anywhere else than on the stage—and any person like this Gazette person, who maliciously or even thoughtlessly slanders them should be mentally kicked and cuffed by every honest person to whose intelligence his writing comes, as he would literally be kicked and cuffed by any man with a wife, a mother, a sister, or a daughter on the stage to whom he might be pointed out.

The Court of Appeals has handed down a decision against the "John Doe" proceeding by District Attorney Jerome in an attempt to disclose the methods of Klaw and Erlanger, of the Theatrical Trust.

The appellate court simply declares illegal any proceeding on such a basis, as lacking tangibility upon which to compel testimony.

There no doubt are other legal means to discover methods the practice of which is against relative interests and public policy.

For instance, the United States Government is effectively busy with various trusts, without depending upon "John Doe" or any other fictitious personage as a basis for process, and great reforms in their methods are imminent if they should escape dissolution.

The Count Boni de Castellane is said to have announced his willingness for \$2,000 a week to adopt the stage as "an artist."

It is not clear whether he desires to do a vaudeville turn or play Macbeth.

As to the matter of remuneration, the count

is characteristically modest. Another without his modesty and in his circumstances would value his services at \$5,000 or \$10,000 weekly. The public probably would be more than glad to see the count in anything—in a song and dance, in an exposition as to quick divorcement from a large sum of money in record time, or even as the Melancholy Dane.

But Boni—pardon the familiarity—could easily win \$2,000 weekly in a simple and artistic manner. Let him go into vaudeville and simply perform, achieve, accomplish, fabricate, effect, transact, execute, or realize his toilet. The operation should draw crowded houses indefinitely.

DUDLEY DIGGES WITH MRS. FISKE.

Dudley Digges appeared last evening (Monday) in the role of William Shady with Mrs. Fiske in The New York Idea at the Lyric Theatre, succeeding William B. Mack, who resigned from the Manhattan company on Saturday. Mr. Digges, who is one of the new members of the company engaged by Harrison Grey Fiske this season, and has been playing the part of Nogan in Langdon Mitchell's play, was associated with William Butler Yeats and others in the formation of what is now the Irish National Theatre in Dublin. He acted in the initial productions of Yeats' plays, The Hour-Glass and Kathleen ni Houlihan, in both Dublin and London. Mr. Digges came to America to appear in a series of plays by modern Irish authors that were given at the St. Louis Exposition. Subsequently he joined Ben Greet's company, with which he remained until his engagement by Mr. Fiske.

MARK HASSLER DEAD.

Mark Hamler, a prominent orchestra leader, died on Dec. 1 at his home, 4822 Windsor Avenue, West Philadelphia. Born in Bavaria, Germany, April 3, 1828, he came to Philadelphia with his parents, and brother, the late Simon Hamler, while still quite a small boy. Shortly after leaving the public schools the Hassler brothers established the first orchestra on a grand scale in this city, and it soon became famous. When John Broughman won popular favor with his burlesques, it was Mr. Hassler who furnished the musical embellishments which caught the popular taste. Later he became the musical conductor for such stage celebrities as Edwin Forrest, Edwin Booth, Mrs. John Drew, Lawrence Barrett, John Steeper Clarke, Joe Jefferson and William Florence.

OGDEN-CRANE SCHOOL PERFORMANCE.

The Ogden-Crane School of Opera gave a public performance at Carnegie Lyceum on Saturday, Dec. 1. Walker's Penelope and Gilbert and Sullivan's Trial by Jury were the operas selected, and Misses Vandenbilt gave a Spanish dance in the intermission. The pupils taking part were as follows: Nannette Willoughby, Anna Borgfeldt, Alfred E. Harry, Raymond Gould Crane, W. Rhodes Brandon, Hattie Diamond, James Amar, Carl Heine, Misses Wita Acker, E. Wood, Sadie Nathan, M. Vandenbilt, N. Willoughby, Lillian Taylor, A. Borgfeldt, C. McKinney, Grace Benjamin, C. Power, M. Maustaki, and E. Perry. Otto Weissel, Alfred Donald, N. M. Abani, Sydney Diamond, H. Rottmann, Carl Heine, A. Butera, Robert Galbraith, Charles Klitz, J. Dwight, S. Cox, and Charles Lohse.

COMPANIES INCORPORATED.

The Management, Joseph M. Gaites, of New York, was incorporated with the Secretary of State at Albany on Nov. 28. The company has a capital stock of \$5,000, and is organized for the purpose of producing dramatic and operatic attractions and to erect, sell and lease theatres and conduct the amusement business in all its branches throughout the United States and foreign countries. The directors named are Joseph M. Gaites, Charles J. Falts and Catherine Gaites, of New York. The Nicoland Amusement Company, New York, has also been incorporated with capital of \$3,500 to carry on a general theatrical business. The directors are Moses Jaffe, Charles J. O'Brien, Thomas Gillman, Thomas F. Driscoll and James Lavin, New York.

HARLEMITES WELL ENTERTAINED.

The Eternal City was revived last week at Keith and Proctor's 125th Street Theatre and played to large and appreciative houses. Janet Waldorf as Donna Roma and Paul McAllister as David Rossi scored heavily. William Norton had the important role of Bruno Rocco, to which he did ample justice. Louise Ranshaw, Agnes Scott, H. Dudley Hawley, George Howell and others had congenial parts. The show included Mathien, Quigg, Mackey and Nickerson, and Gracelyn Whitehouse. This week's attraction is Sweet Kitty Belairs, with Catherine Countess in the title-role.

BROWNING MATINEES AT THE HUDSON.

Grace Elliston, now playing in The Lion and the Mouse, is to appear during December and January in a series of Browning matinees at the Hudson Theatre under the management of Henry B. Harris. Columbus's Birthday will be the first offering, being given on Dec. 17 for the benefit of the Ladies' Auxiliary of the Lying-in Hospital. A Plot on the Scutcheon will be the second production.

WILLIAM B. ALEXANDER DEAD.

William B. Alexander, an actor associated for twenty-five years with Henry Chanfrau and Oliver Dowd Byron, died on Nov. 30 in Long Branch of diabetes. He was thirty-three years old. He originated the part of Franz Peters in The Arkansas Traveler. He was known on the stage as Little Aleck. He is survived by two sisters.

SEATS FOR BARNABEE BENEFIT.

The auction sale of seats for the Barnabee-Macdonald benefit will take place at the Broadway Theatre this (Tuesday) afternoon at 3.30 o'clock. Lillian Russell, Marie Dressier, Buffalo Bill, Robert Hilliard, Sam Bernard, Raymond Hitchcock and John T. Brush will be the auctioneers.

LANDS' THANKSGIVING GAMBOL.

The Lambs held their Thanksgiving gambol in their club house on Dec. 2. Richard Carle appeared in a sketch written by himself, entitled The Same Old Tale. A sketch of George Ade's was also produced, and Charles Warner appeared in a one-act tragedy.

ALICE KAUSER CONTROLS IT.

It was erroneously stated in THE MIRROR of Nov. 30 that Sanger and Jordan control the rights to the play. The fact is that the rights to this play are controlled by Alice Kauser.

BLANCHE WALSH WEDS W. M. TRAVERS.

Blanche Walsh was married in New Orleans, La., on Nov. 15 to W. M. Travers, a member of her company. The ceremony was performed by Judge Henry Renshaw, of the First City Court.

IRENE BENTLEY MARRIES.

Irene Bentley, who is now appearing in The Belle of Mayfair, was married on Nov. 23 to Harry B. Smith, the librettist. The marriage occurred in Boston.

SONG-WRITER COMMITTS SUICIDE.

Lawrence Lewis, a song writer and playwright, committed suicide by shooting in the Hotel Bartholdi on Nov. 26. He was nineteen years old.

THE LONDON STAGE.

A Shakespeare Discovery—A Shaw Tragedy—Sir Charles Wyndham's Return.

(Special Correspondence of The Mirror.) LONDON, Nov. 24.

We have had two dramatic-literary sensations this week. One has concerned Shakespeare and the other has revolved around Shaw. "Why drag in Shakespeare?" as G. B. S. shawfully or shavily remarked upon a certain memorable occasion.

The public prints this morning teem with remarks and views for and against another great discovery concerning the so-called Bard of Avon. This discovery, sung yesterday upon a pulsating world by Dr. Karl Hecht, of Germany, is simply that the plays attributed to W. S. were not the works of William Shakespeare of Stratford-on-Avon, but of Roger, Earl of Rutland, sometime of Belvoir Castle. More of this discovery in my next.

And now for the great G. B. Shaw (hats off, please). G. B. S. has written another play! It is a tragedy this time, and is called The Doctor's Dilemma. Shaw says he wrote it because William Archer wondered whether he (S.) could write a serious play. The result is peculiar—not to say disturbing. It is a kind of a toy tragedy—a tragedy that for the most part is exceedingly droll, especially in the parts intended to be tragic.

Shaw, as we all know, can be (nay, often is) brilliant in the extreme in his pet paradoxical way. Nay, more, some of his plays are really plays—completeactable things, and not mere epigrammatic essays in so many acts of more or less bad taste. Although I often attack G. B. S. for his saucy gibes at religion, marriage, morality, etc., I am very fond of much of his work. But I am not what Robert Louis Stevenson would call a "true blue Shaw person." I admire G. B. S.'s Widdow's House, You Never Can Tell, John Bull's Other Island, and even his unactable play, Mrs. Warren's Profession, as much as I pooch-pooch his Candida, his Devil's Disciple, and his Arms and the Man as unworthy of him.

But Shaw's new tragedy, The Doctor's Dilemma? No, thank you! Not for yours truly. I have no use for it. It is a matter of fact, it is of unequal merit. It also sounds in bits of bad taste. Yes, even for G. B. S., who takes care to give himself a little advertisement in the play. "I have no morality," says the paltry hero, Louis Dubedat, "I am a disciple of Bernard Shaw."

This "hero" is a brilliant artist, who is also a blackguard. He has committed bigamy or something like it, and leaving a poor servant to look after herself, he has married a beautiful damsel, front named Jennifer. Louis is also far advanced in consumption, and Jennifer, who appears to idolize him, comes to a famous tuberculosis doctor named Sir Colenso Ridgeon to beseech him to treat Louis. He refuses, on the grounds that if he agreed he would have to give up one of his special patients.

This is not particularly clear, but that is Shaw's fault. The doctor, however, Sir Colenso seems inclined to reconsider his decision and invites Louis and Jennifer to his house. The M. D. then promptly falls in love with Jennifer, while Louis goes around begging, borrowing and even stealing bits of money or money's worth. In due course the doctor has to face his dilemma, which is this—shall he let Louis die and so take his wife for himself? As Librettist Gilbert says, "It is a nice point. Do not remember to have met it before." Well, to be brief, the doctor lets Louis fade out, and that artistic blackguard on his death bed is given by our tasteful Irish friend a sort of burlesque of the Apostle's Creed, if you please!

"I believe in Rembrandt and in Velasquez and in the Redemption of the World by—the sense of beauty," says the consumptive hero as he passes away. Nice, isn't it?

Does the doctor get his Jennifer? No, he has merely committed medical murder (as one may say) for nought. Jennifer, who respects her late husband's fate so much that she flaunts around in a highly colored Japanese costume when the breath is hardly out of his body, at once marries some one else! All this in obedience to her late husband's wish, which was to see this strange tragedy—a tragedy in which only the real comedy scenes are worthy of its strange author.

As is always the case with the Vedrenne Barker productions at the Little Court Theatre up Chelsea way, the acting was superb throughout. So excellent that I need only state that Granville Barker played the mocking consumptive hero; Ben Webster the wretched doctor, Sir Colenso; Eric Lewis, Edmund Gurney, Michael Sherbrooke, James Hearn, and William Farrer, Jr., other doctors (all well drawn), and that beautiful Lillah McCarthy impersonated the beautiful Jennifer. The Doctor's Dilemma was not received either by press or public so enthusiastically as these Shawdramas usually are.

Your Julie Bon Bon company duly arrived per Teutonic a few days ago, and are now rehearsing busily for production at the Waldorf on Monday. Raffles, one of the biggest goes in London this season, celebrated its 200th performance at the Comedy last Wednesday. Charles Frohman is reported to be on his way here to witness the production of C. M. S. McLeellan's Nelly Neil at the Aldwych at Christmas, with Edna May in the name part. N. B.—I have just been told that Edna has herself "selected the chorus" for this play.

An adaptation of The Jungle is to be produced presently by Actor-Manager C. W. Somerset, so long with Tree at His Majesty's.

The Virginia Goddess, the new Greek drama, and a fine drama, too, so recently produced at the Adelphi, finishes its run there to-night. Next Saturday Manager Otto Stuart will revive The Midsummer Night's Dream, the play which Owen Hall, the musical play librettist (otherwise James Davis), has turned himself into a limited company to produce several of his new plays. The first produced will be his musical comedy, King Billy. If it is as good as Owen's (or James's) Florodora, The Girl from Kay's, and The Geisha, I (for one) shall not complain.

Mrs. D'Oyly Carte has settled to start her Gilbert and Sullivan opera at the Savoy on Dec. 8, with The Yeoman of the Guard. Sir Charles Wyndham made his stage reappearance (after a long absence) at the New Theatre last Thursday in David Garrick. He intended to give one matinee only, but in consequence of the success he will (with Mary Moore) give another Garrick matinee next Monday week in aid of the Actors' Benevolent Fund. Sir Charles will take the chair at the annual dinner of the A. B. F. on the following Wednesday.

To-night George Edwardes will present a new edition of The New Aladdin at the Gaiety, with the long-absent Gertrude Miller in the name part. Tumpy (otherwise, Marion Droughn), the heroine of the recent big breach of promise case (which is to be fought out again), will not appear at the Gaiety for another week or so. Hence these tears!

ACTORS SLEEP IN A CHURCH.

Maudie Fealy and her entire company were stalled by floods in Castle Rock, Wash., on Nov. 24, and were obliged to sleep in the Episcopal rectory and church. Because of the inhabitants' prejudice against theatrical people the company was unable to find accommodations in the town. The Episcopal clergyman, however, heard of their plight and offered the rectory and the church for their accommodation. In the morning he served them with a breakfast of coffee and rolls and bade them good-bye from the landing place as the company took its steamboat.

SOCIALIST STAGE SOCIETY PLANS.

The Socialist Stage Society, of which Julius Hopp is secretary and manager, is planning to produce Mr. Hopp's play, Friends of Labor, at the Berkeley Lyceum on Dec. 30. Edmund Russell has consented to play the leading part. Later in the season the society expects to produce Dr. Leopold Kamp's play, On the Eve, which has never been acted outside of Switzerland, though it has run through ten editions in book form.

REFLECTIONS.



Photo by Gilbert, Philadelphia, Pa.

In connection with the marvelous success of The Music Master, Antoinette Walker, whose portrait appears above, has come in for more than her share of praise, personally, as the press and public of the Quaker City appreciated her clever and dainty portrayal of Jennie which Boston and New York liked as well.

The time of The Music Master has been extended another week in Philadelphia, after which the company will visit Pittsburgh, Cincinnati, St. Louis and Washington, returning to New York for four weeks.

Emma Shevell has rewritten her play, The Other Woman, for Florence Roberts, and Miss Roberts will soon resume her tour with a strengthened company.

J. Ward Kett has been engaged to play Howard Beasley in It's All Your Fault, opening at Ford's Theatre, Baltimore, about Dec. 15.

Owing to the illness of Charles Cartwright the opening of The Eastman Case at the Lincoln Square Theatre has been postponed. Mrs. Temple's Telegram will be put on to-morrow (Wednesday) night, with William Morris and Harry Conner in the cast.

The Opera House at Gallitzin, Pa., owned by the Gallitzin Building and Loan Association, was destroyed by fire on Nov. 29.

W. S. Maguire, formerly with Pain's Pompeii and C. W. Parker's enterprises as general agent, has been engaged by Frank B. Carr as manager of Joe J. Sullivan in The Blackthorn.

May M. Ward, the Minneca correspondent at Greenville, Miss., was recently appointed to fill an important position in the post office of that place.

Immediately on the closing of the Forepaugh Stock company, Augustin Glassman was re-engaged by Spencer and Aborn for A Wife's Secret, making his fourth season with this firm.

C. Norman Hammond, who has been playing the second heavy in The Prince of India, is lying very ill with typhoid fever at the New York Hospital.

The Empire Theatre, at Lorain, Cal., was reopened under the management of C. Harris on Nov. 27 with The Girl from Texas. The house will play the better class of popular priced attractions.

Herbert Aldridge was held up by a footpad at Columbus Avenue and 110th Street on Nov. 30 and knocked insensible. A passing street car frightened the assailant away.

A benefit for the Bids-a-Wee Home will be given at Carnegie Lyceum on Dec. 8. A Game of Cards, Nance Oldfield and Colonel Carteret, V. C., will be played.

At the Pleiades Club Sunday night Rev. John Talbot Smith made the principal address. Others who took part in the programme were John Mason, Ralph Deimora, Sidney Roomquist, Julia Dean, Emma Thurnley, George William Curtis, Teddy Vokes, Blanche Burns McHaffey, Almie Abbot, Lella McBurney and the Mendelssohn Trio. John Jerome Rooney was toastmaster.

The twenty-fifth meeting of the "Hungry Club," a Bohemian organization something like the Pleiades, but unique in having no dues, dues or initiation fee, was held at the Hotel Marlborough Saturday night. Among those who took part in the entertainment programme were Amelia Stone, Harriet Ross, Gilbert Shorter, Madame Kitty Berger, Dr. Emma Nole, Harrietta Lazarus, Woodman Babbet, Florence Russell Kirk, Leo Braun, Mrs. Jessie Cronmette, Pearl Aresco Amos, B. B. Valentine, John Perry Boruff, Edmund Russell and Beryl Adams. Miss Adams is an English girl, only nine years old, who is well known in London as a child actress. She is the youngest member of the London Musical Club. She arrived in America Saturday afternoon, having made the trip alone.

Joe Weber has decided to give no performance of Dream City out of town, and it will be presented for the first time on any stage in New York on Christmas Night. The treasurer of the theatre has been forced to return \$1,500 to patrons who mailed checks with orders for first night seats and who could not be accommodated.

THOMAS J. RYAN AND MARY RICHFIELD.

Thomas J. Ryan and Mary Richfield, whose pictures appear on the first page this week, are already making preparations for their starring tour next season, under the management of Percy G. Williams. Their vehicle will be a comedy made by the joining of the three Haggerty sketches, written by Will M. Cressy, in which they have won such great popularity in the vaudeville theatres during the past few seasons. In the character of Mike Haggerty, the plain, blunt, honest Irish hod-carrier, Mr. Ryan has been fitted with a part that suits him down to the ground, and he enjoys playing it as much as his audiences relish seeing it. The character has been studied from life at close range, as Mr. Ryan lived in the same neighborhood as the original Mike Haggerty for many years. As the daughter, who is educated, refined and wealthy, and who has no patience with her father's idiosyncrasies, Miss Richfield appears at her best. She has an affable, easy, natural manner of delivering her lines that always carries conviction, and on account of the womanly qualities that shine through her stage impersonation she has a remarkable following among the women who are fond of vaudeville in its best form. Mr. Ryan and Miss Richfield will finish this season in vaudeville, but early in the Fall will begin a tour at the head of their own company, appearing in the popular-priced houses, in which they will be certain of a very cordial reception.

THE EASTMAN CASE PRODUCED.

Paul Willmott's play, The Eastman Case, with Charles Cartwright in the leading role, was produced at the Worcester Theatre, Worcester, Mass., on Nov. 28. The play was first called Keegan's Pal.

TELEGRAPHIC NEWS

CHICAGO.

The Flower Girl—The Lottery of Love—Marrying Mary—Colburn's Gospel.
(Special to the Mirror.)

Veronique, renamed The Flower Girl, got into public favor immediately at the Studebaker. In the chorus of praise from the critics Louise Gunning was selected for particular honors. She was called "An American Fritzi Scheff," and assured that she had a permanent place among the stars. The audiences have all been large so far, and many people were turned away after night and night Thursday. Little Kendall's beauty and pleasing voice make the part of Agatha conspicuous, and Laura Jeffray's singing and dancing add to the enjoyableness of the production. Harry Fairleigh's graceful and easy manner, as well as his good voice, made the part of Florentine elegant and pleasing. The music is rich and so genuinely good as to elicit special praise from Mr. Hubbard, the musical critic of the Tribune. The settings are handsome, that of the second act, the country inn grounds, having remarkable depth, delicacy, beauty, and originality. The prospects for the rest of the engagement are bright.

The Lottery of Love, by the Chicago Opera House stock, brought out the comedy resourcefully. Florence Reed played Jo as well as her most noted predecessor in the role. William Bramwell rose to the rather arduous demands of Adolphus and carried it with great success. Helen Reimer's mother-in-law was a comedy achievement to be proud of. De Witt Jennings gave Butters the right appearance and characteristics and sustained them creditably. Herbert Bostwick was excellent as the old salt. John Daly Murphy as Tom Dangerous and Eleanor Gordon as Diana were well within this cleverly reproduced picture of the good old times at Daly's. Oscar Apfel and Frederick Paulding were only the farm hands, but they did them to the queen's taste.

Sweet Lavender is underlined at the New Theatre, as the bill to follow Elga and Kerry, which begins to-night.

B. C. Whitney is the latest mentioned possible purchaser of the New Theatre, and I am told that Gus Sobles and others were at the theatre one day last week measuring the stage and taking measurements out in the auditorium. According to other information, Mr. Whitney has been trying to get another house in Chicago for a run of his latest production.

Manager Sam Morris, of the late Avenue, opened, or rather resumed, his stock season Thanksgiving at the Thirty-first Street with most encouraging prospects of the loyalty of his old patrons and the interest of the people of the neighborhood.

Manager Jo Pilgrim, of the People's, had two capacity houses Thanksgiving. Tennessee's Partner pleased and drew well all week. Marie Nelson did Tennessee nicely, bringing out the fun in the character successfully. Camille D'Arcy was excellent as Kate Cornish. Ed Haas did Caleb sufficiently well. Walter Fred Jones was a good Asa, and Laurence Dunbar in the popular comedy part of Hay managed with his usual success to bring the laughs down.

Young Buffalo at the Academy every afternoon and evening last week added up a big total for the week. The play was immensely entertaining to the crowd. Young Buffalo was strong in all scenes, and the supporting company was good. Maggie Meredith filed Mrs. McCarthy brimful of anger, and her specialties were a hit.

Will Vischer, poet, entertainer and actor, recently of the Sam Houston company, was honored with a fellowship dinner at the Press Club recently.

Great interest is apparent in the appearance of Julia Marlowe and E. H. Sothern at the Garrick in Jan. 10 (otherwise Jeanne D'Arc).

Monte Cristo and The Man from Mexico will be played soon at the Calumet.

The Way Down Eastern had an eventful day Thanksgiving. Rehearsal at 9, first performance at 11 a.m. and then the usual at 2 and 8 p.m.

James K. Hackett opened an engagement last night at the Grand in The Walls of Jericho.

Henry Dixey in The Man on the Box has been filling the Garrick to the full legal limit since the opening, and star and company have received from the drama, as from the audience, every evidence of being right welcome. The general excellence of the production is thoroughly maintained.

Vaughan Glaser will be seen one night only at the Garrick Dec. 17 (Sunday) in Prince Karl. The Sothern-Marlowe company will open on Dec. 11.

Marie Cahill has been delighting old friends and new at the Illinois with her own popular and clever self and her easy-running vehicle, Marrying Mary. The houseful she has attracted have given her plenty of encouragement to continue in the conviction that there is such a thing as a popular combination of decency and reliable entertainment. The winning little epilogue she speaks is enough to entitle her to the rank of captain of the industry of supplying and protecting good fun in the theatre. After distributing blossoms of humor through three acts she throws some real flowers into the audience during the epilogue, and the incident seems very nice and apt. Eugene Cowles is a fine, commanding figure as the elderly Southern gentleman. He has some songs that are seldom equaled in musical comedy. The dust sung by him and Miss Cahill is a treat. Mr. Cowles shows a steady gain in ease and ability as an actor. The supporting company is exceptionally clever and the long-suffering chorus graceful and spirited. The two settings are remarkable, handsome and interesting.

The Grand Mogul, by Frank Fitzley and Gustave Loebenstein, presented for the first time at the Colonial last night with Frank Moulton and Maud Lillian Bell in the cast. The locale is on a Hawaiian island and people are transported in balloons.

The San Carlo Opera company, with Madame Nordica, will come to the Auditorium the week of Feb. 28. In the company are Alice Neilson, Campanari, Constantine, the Spanish tenor, and others.

BALTIMORE.

Fritzi Scheff, As Ye Sow, Bolty Tolly and Other Attractions—Music Events.
(Special to the Mirror.)

As Ye Sow is at Ford's. Mrs. Wiggs of the Cabbage Patch, with Madge Carr Cooke, Edith Tinkler, and Violet Ogden, next week. It's All Your Fault, Dec. 17.

Fritzi Scheff is at the Academy in Mile. Modiste, supported by William Prunett, Walter Percival, Leo Mara, George Schrader, Howard Chambers, Claude Gillingwater, Edna Fawcett, Blanche Morrison, Josephine Bartlett, Louise Le Baron and the dancer, La Mora. Sousa's opera, The Free Lance, will follow.

Bolty-Tolly, Weber and Fields' former vehicle, is seen in the hands of others at the Auditorium. Next week Thomas E. Shea will be seen in repertoire.

Tom Waters, who is styled the Mayor of Laughland, is seen in the farce of that name at Blaney's. The underline is Her First False Step.

The Four Corners of the Earth is at the Holiday Street. Next attraction, A Desperate Chance.

The Boston Symphony Orchestra will be heard in concert at the Lyric next Wednesday evening. The soloist will be Timothy Adamowski, violinist.

Emilio de Gogorza, baritone, will give a recital at Peabody Hall Dec. 6.

The Philadelphia Orchestra comes to the Lyric Dec. 12.

Emmanuel Wad, a Danish composer, gave a delightful recital at Peabody Hall on Friday last. Dockstad's Minstrels at Ford's last week did a record-breaking business.

HAROLD RUTLEDGE.

PHILADELPHIA.

The Music Master—Ethel Barrymore—The Lion and the Mouse.
(Special to the Mirror.)

PHILADELPHIA, Dec. 2.

This is the fifth and last week of David Wardell in The Music Master at the new Lyric Theatre. The patronage has been something phenomenal. Camille D'Arcy in a new comedy with music, The Belle of London Town, is announced for Dec. 10, with Blanche Bates and Lena Ashwell booked to follow.

Ethel Barrymore, for her second and final week at the Garrick Theatre, changed her programme to Captain Jack of the Horse Marines. The Prince of India will follow on Dec. 10.

The Lion and the Mouse opened to-night at the Chestnut Street Opera House for a five weeks' run, and to judge from its reception here will duplicate its New York success. The January bookings to follow are George Cohan and Forbes Robertson.

Willie Collier in Caught in the Rain is the attraction for this and the coming week at the Broad Street Theatre. Willie Collier and Grant Stewart claim the authorship of the venture, which introduces a real rainstorm and a genuine horse and cab. The opening was large and everybody was pleased. The Kallah New York Theatre company follows on Dec. 17 for two nights. E. S. Willard comes on Dec. 24 for two weeks, making a feature of The Newcomer.

McIntyre and Heath, with The Ham Tree, are attracting the usual large business at the Chestnut Street Theatre, this being their second and last week. The English comedy, Mr. Hopkinson, follows on Dec. 10 and Lillian Russell on Dec. 24.

This is the third and final week of Mrs. Wiggs of the Cabbage Patch at the Walnut Street Theatre. The Jungle comes on Dec. 10.

The Girl from Broadway made her first appearance in the Quaker City this evening at the Grand Opera House and received a joyous welcome. It is a catchy musical comedy by Herbert Hall, with music by Karl L. Haasch, and is full of novelties, with a pretty chorus and sensational dancing. Al Leech in Girls Will Be Girls comes on Dec. 10.

Thomas E. Shea, for his second and last week at the Park Theatre, does not offer When We Were Twenty-one, but, instead, announces Richelieu, Othello, and The Fool's Revenge. Business has been uniformly large, as Thomas E. Shea has a steady following in this city. York and Adams, with Bankers and Brokers, come the week of Dec. 10.

Barney Gilmore is at the Girard Avenue Theatre this week, with A Rocky Road to Dublin, and attracted a crowded opening house with advance sales insuring a big week. The Cowboy Girl comes on Dec. 10.

Montana, a Montana play, with the author, Harry D. Carey, in the star role, received a royal reception to-night at the National Theatre. It is full of intensely thrilling situations. Four Corners of the Earth is booked for the week of Dec. 10.

People's Theatre: A new melodrama by Al H. Woods, entitled A Marked Woman, is the week's offering. The story depicts recent thrilling events in China. While Frisco Burns comes on Dec. 10.

Forepaugh's Theatre: Eugene Blair, with The Woman in the Case, in spite of appearing at the Girard Avenue Theatre only two weeks ago, turned away people at the matinee and evening performance. Lena Rivers is announced for the week of Dec. 10.

Blaney's Arch Street Theatre: Big Hearted Jim, a successful Western melodrama, full of stirring situations, with George Klint in the hero role, is the week's feature. A Man's Broken Promise comes on Dec. 10.

Hart's Kensington Theatre: Why Girls Leave Home holds the week here with good prospects. Nellie Calahan in Miss follows on Dec. 10.

Derry and Speer's company at the Standard Theatre present for the first time on any stage a drama by Will S. Murphy, entitled For Her Daily Bread. The scenery is elaborate, showing a female seminary at Peekskill, the exterior and interior of a New York theatre, and the Casino at Palm Beach. The large stock company does full justice to the characters. A Prisoner of War arrives here on Dec. 10.

Mrs. Roscoe's company at the Eleventh Street Opera House continue with last week's interesting skits to nightly capacity.

To-morrow evening will be a grand sight at the Academy of Music, it being the inauguration of the Metropolitan Opera company, with Romeo et Juliette as the opening card. Every seat in the spacious Academy is sold out.

The Sothern-Marlowe company plays to-night at the Academy of Music, with Rosenthal as the soloist. It is his first appearance in this city.

ST. LOUIS.

Sothern and Marlowe at the Garrick—George Washington, Jr.—Frank Daniels.
(Special to the Mirror.)

St. Louis, Dec. 2.

E. H. Sothern and Julia Marlowe began an engagement at the Garrick Theatre to-night, presenting Jeanne D'Arc, written by Percy Mackaye. The capacity audience which was present was enabled through the careful work of the playwright and the splendid interpretation of the players to gain the idea of the whole active life of Jeanne D'Arc, from the time she left the village of Domremy until she met her tragic end in the city of Rouen. In the entire gallery of female characters who have played epoch-making roles in the history of nations none is more interesting than that of Jeanne D'Arc. All of the sweet personality and genuine, true dramatic qualities of Miss Marlowe are drawn upon in her splendid portrayal of the Maid of Orleans. Mr. Sothern is cast no less happily in the role of the Duke d'Alencon, cousin of Charles VII. The duke is a lofty-minded, studious noble of France, whose firm belief in the miraculous powers of Jeanne D'Arc was grounded at once at their first meeting in the Castle of Chinon, when Jeanne was first introduced to the rapacious court which Charles presided over at the time. During the play his continued devotion to the call of the Maid of Orleans and his acceptance of her mission as having been inspired by heaven, form what may be called the love theme of the play. Jeanne D'Arc will be repeated Thursday night and at the Saturday matinee, the only matinee to be given during the engagement. On Wednesday night will be given The Nun of the Desert, Henry Maitland's English translation of Gerhart Hauptmann's fairy tale classic. On Tuesday and Friday nights Mr. Sothern and Miss Marlowe and their supporting players will appear in Herman Sudermann's Biblical play called John the Baptist. The Sothern-Marlowe engagement is looked upon as one of the principal social events of the St. Louis winter season, and hundreds of fashionable and cultured people from surrounding places have given orders for seats.

George Washington, Jr., is the title of the musical play at the Olympic Theatre this week, which is being revealed by George M. Cohan, its author, and a good supporting company. Like all Cohan plays it is thickly interspersed with musical and concerted numbers.

Frank Daniels returned to St. Louis for a week's engagement Sunday in his well-known musical farce, Sergeant Brue, opening to a good house at the Century to-night. Daniels this season has the support of a large and clever company headed by Julia Ferrary.

Grace Merritt selected When Knighthood Was in Flower for a suitable play this year, and is being given by the patrons of the Imperial Theatre as Mary Tudor this week. Two large audiences saw the Sunday performance.

In Old Kentucky is the attraction at the Grand Opera House this week. Marie Quinn heads the company, which includes Julia Norton, Bert G. Clark and a number of others.

McFadden's Plats came back to Havlin's Theatre Sunday with a number of new features and only the best of the old ideas retained. The piece is presented upon a somewhat spectacular plan this season, with a chorus of attractive young women in several original ensembles.

CHARLES E. HUGHES.

BOSTON.

Blanche Bates' Last Week—The Vanderbilt Cup—New Act for Peter Pan.
(Special to the Mirror.)

Boston, Dec. 2.

Only a few novelties are offered to Boston theatregoers this week. Elsie Janis in The Vanderbilt Cup is at the Colonial, and a new act has been added to Peter Pan, making it necessary to begin the performance at a quarter to eight.

This is the last week of Blanche Bates in The Girl of the Golden West at the Majestic, and in order to satisfy the extraordinary demand for seats an extra matinee will be given Thursday. The play and the actors, especially Miss Bates and Mr. Kosman, have been enthusiastically welcomed, and the engagement here has been all too short to satisfy the theatregoers. Next week Lena Ashwell will make her first appearance here in The Shulamite and Mrs. Dane's Defiance.

The Vanderbilt Cup brought out a large audience to-night, which welcomed Elsie Janis and her company in a way to leave no doubt of the interest people take in the clever young actress. The automobile race was received with enthusiasm.

The new act which has been added to Peter Pan at the Hollis Street comes immediately before the scene on the pirate ship. The scene is a romantic lagoon, the haunt of mermaids. Here Peter encounters Hook, the pirate, and has a desperate fight with him. Peter is wounded and is about to succumb, when Hook is frightened away by the pursuing crocodile, whose ticking he hears approaching. This is the last fortnight of Miss Adams' Boston engagement.

Little Johnny Jones, with Tom Lewis, Sam J. Ryan, Jack Raffel, Frank Montgomery, William Mochan, C. T. Harrington, Adele Matter and Stella Tracey in the principal roles, is at the Boston Theatre this week.

Sag Harbor is the play by the Castle Square Stock company this week. Ben Johnson as Dan Marble has a role that suits him particularly well, and the rest of the strong company are well cast. Actors' Night will be observed Thursday, with a testimonial to Mr. Johnson. Cousin Kate is the underline for next week.

Only one week more remains to Lawrence D'O'Oray in The Embassy Ball at the Park. Next week, Clara Bloodgood in The Truth.

The College Widow is still doing fine business at the Tremont. Next Thursday is advertised as "Widowed Night," when the members of the company will entertain the widows of Boston.

The Sign of the Four is John Craig's offering at the Bijou this week. Mr. Craig will play Sherlock Holmes and Mary Young will be seen as the heroine.

The Way of the Transgressor is the melodrama at the Grand this week, with Montana underlined for next week.

At the Globe Edward Harrigan is appearing in his popular drama, Old Lavender. Brooklyn Archibald in The County Chairman follows.

This week the Bowdoin Square Stock company is presenting The Christian, with Alexander Gaden as John Storm and Charlotte Hunt as Glory. Next week, The Prisoner of War.

Viola Allen in Cymbeline is booked for the Hollis on Dec. 17.

The engagement of H. B. Irving at the Colonial is announced for Jan. 7. JAY BAWSON.

PITTSBURGH.

The Belle of London Town—Man and Superman—Notes.
(Special to the Mirror.)

Pittsburgh, Dec. 2.

Bernard Shaw's Man and Superman attracted a large audience at the Nixon to-night. Robert Loraine heads a magnificent cast, which includes Delma De Wolfe, Nellie Thorne, Lela Francis Clark, Nellie Williams, Martha Evans, James D. Beveridge, Loula Massen, Frank Craven, Mortimer Weldon, and Donald MacLaren. Next week William Faversham in The Squaw Man.

Camille D'Arcy was well received to-night at the Belasco by a large audience in The Belle of London Town. The piece is a comedy with music and is beautifully staged. The cast is strong, containing Ruth Poole, Belle Thorne, Hortense Massurette, Hilda Hollins, Kathleen Clifford, Carl Stahl, Frank Harrington, Orville Clifford, Hal Pearson, Arthur D. Wood, William Rothacker, Herman Steinman, Edmund Stanley, and Joseph Frohoff. David Warfield in The Music Master follows.

Uptown at Blaney's Empire Thorne and Orange Blossoms seemed to please the crowds to-day. Edna Earle Lindon plays the chief role, and has the support of an adequate company. Underlined are Young Buffalo in The King of the Wild West, and The House of Mystery.

The Alvin was filled to-night by an audience which showed that it was well pleased with the play, Redford's Hope, and showed its good taste. The race scene between an automobile and train of cars could hardly be surpassed for mechanical cleverness and scenic beauty, and evoked an ovation to which it was entitled. Eugene Blair in The Woman in the Case, Nat M. Wills in A Lucky Dog, and Buster Brown are the underlines.

The crowds at the Bijou to-day found plenty of excitement in Custer's Last Fight, which is a play of that class which appeals to the patrons of this popular playhouse. It is satisfactorily acted and staged. The Ninety and Nine and The Midnight Escape follow.

The Gayety's large audiences to-day were offered a good bill in The Boston Belles. Frankie Bailey and her Ginger Girls, and Eph Thompson's performing elephants are the principal features. Next week The Crackers.

The Dreamland Burlesquers is the bill at the Academy, which held its usual large audiences to-day.

The fourth of the Elmendorf lectures, Northern Italy, will be given to-morrow (Tuesday) night at Carnegie Music Hall. A special lecture, Spain and Tales of the Alhambra, has been arranged for to-morrow afternoon especially for children.

"Ten cent vaudeville" has invaded this city, called the Hippodrome, and is situated conspicuously on Fifth Avenue. There is a "Curio Hall" beside the stage performance, and the whole is worth the price of admission. It was opened on last Thursday—Thanksgiving Day.

Henry Lehman, representative of the Shuberts, was in the city for several days last week in the interest of his firm.

ALBERT S. L. SHAW.

WASHINGTON.

Low Dockstad's Glorious Betsy—Brown of Harvard—The Free Lance.
(Special to the Mirror.)

WASHINGTON, Dec. 2.

The Sousa Opera company in the comic opera The Free Lance attracted a crowded house on its opening to-night at the Columbia Theatre. The music is in the March King's happiest vein and hits the popular taste. The Education of Mr. Pipp follows.

General Low Dockstad is with us again with his big minstrel organization, and the National Theatre is filled with a well pleased audience, who witness one of the best of black-faced entertainments, superior this year in the general excellence of the vocal department, amusing comedians and a novelty programme of excellence. Next week Fritzi Scheff in Mile. Modiste.

John E. Kellard scored an instantaneous success to-night with a large audience at the Belasco Theatre by his all-round admirable performance of the most difficult role of Sergeant Volkhardt, the stern old German officer in the military play Taps (Lights Out). The actor was the recipient of many curtain calls. Next week Henry Woodruff in Brown of Harvard.

Charles E. Binney's soldier drama, Wild Nell; or, A Child of the Regiment, an army life episode in Northern Dakota, opens strong at the Academy of Music with Vivian Prescott and Walter Wilson in the leading roles. It is produced with realistic stage pictures of the far West—a rugged

mountain pass with a heavy snowstorm covering a leading stage picture. Next week Lincoln J. Carter's Redford's Hope is the announcement. The German comedians, Yorks and Adams, form the Majestic Theatre's attraction in the musical comedy, Bachelors and Bachelors, which has four double engagements to-day. Next week Kathryn Farnell in Sappho is the attraction.

The memorial services held at the National Theatre on Sunday evening, Dec. 2, for their departed dead by Washington Lodge, No. 18, R. F. O. E., was a commemorial of lasting impression. The United States Marine Band rendered a selected programme of sacred music. The addresses were by Rabbi Abram Simon upon "Fraternity," and the Rev. A. F. Doyle, of the Paulist Fathers, upon "Charity," with the Elks Quartette—Charles R. Myers, William D. McFarland, Danna C. Holland, and Roland R. Roderick—in various sacred selections.

The engagement of Mary Mannering in Glorious Betsy was most successful at the National. Upon two occasions the orchestra was taken out. Wednesday night 600 of the Psi Delta Theta Society in convention attended the theatre to honor the honor of Miss Mannering, who was earlier in the day made an honorary member of the fraternity, and who wore a special badge of her membership during the performance.

JOHN T. WARR.

CINCINNATI.

The Prince Chap—Otis Skinner—Forepaugh Stock—Notes.
(Special to the Mirror.)

Cincinnati, Dec. 2.

Otis Skinner opened at the Grand to-night before a large and fashionable audience in The Duel, which gives some of the best opportunities he has ever had for the display of his talent. Admirable support was lent by Walter Hitchcock, Charles Walcott and Keith Welsman in the other principal roles, and the result was one of the most enjoyable performances of the season. George M. Cohan in George Washington, Jr., follows.

The Prince Chap had its first local presentation at the Lyric last night, and charmed a large and cultured audience. Cyril Scott in the title role was the recipient of much applause. The Road to Yesterday follows, and then come David Warfield on Dec. 17 and Mary Mannering on Dec. 24.

The farcical theatrical war this city has ever known terminated last week when the Anderson-Ziegler Company, the owners of the Columbia, took over the lease of the new Olympic, as fore-shadowed in last week's dispatch. A day or two later the house was sub-let to Manager Fish, of the Forepaugh company, who will move his stock company there from Robinson's next week, beginning with Dr. Jekyll and Mr. Hyde. Manager Fish's tenancy of Robinson's has been the most successful the house has known, in probably twenty years, and in his new location in the very heart of the business district he ought to do even better. The future of Robinson's is undetermined, but it is not likely to remain dark long.

Billy B. Van in Patsy in Politics is pleasing large houses at the Walnut this week.

The Forepaugh company is giving a satisfactory performance of the ever-delightful At the White Horse Tavern. Lillian McIntyre, a Cincinnati girl, who has won success with several road companies and light opera, joined the company yesterday.

John J. Ryan, the builder of the Olympic, has disposed of a part of his other realty holdings here and has announced that the proceeds would be used in the construction of a new house in St. Louis, the site for which is already selected. Fuld's Masterade was the bill of the German Theatre last night, and was greatly enjoyed by a large audience.

How Baxter Butted In is doing well at the Lyceum.

Little Williams is playing her annual engagement at Heuck's. Her play this year is My Tom Boy Girl, which pleased two overflowing houses yesterday.

Manager Daniel McCoy, who has been in charge of the Olympic since the opening of the season, has departed for New York in consequence of the change of policy in that house.

The Sothern-Marlowe engagement at the Lyric last week crowded the house to the walls at every performance and many were turned away.

H. A. SORRON.

GOSSIP.

A new three-act comedy, entitled Jessica, by Marion Short and Pauline Phelps, will be produced for the first time on Friday afternoon, Dec. 7, by the American Academy of Dramatic Arts at the Empire Theatre. Five Hundred Years Ago, a dramatization by Charles Henry Maitland, of Robert Louis Stevenson's celebrated story, The Sire de Maledroit's Door, will precede the longer play.

A new Yiddish play by Z. Libin, called The Dreamer, was produced by Boris Thomaschewsky at Jacob's Theatre, Elizabeth, N. J., on Nov. 20. The Dreamer will be put on at the People's Theatre in a fortnight.

The roster of A Texas Ranger includes H. T. Mullens, proprietor; Hal Clifton, manager; R. M. Simons, business manager; Joe Riley, advance agent; W. A. Moriarty, stage manager; C. Williams, carpenter; F. Browne, properties; George Johnson, Dave Marlow, W. F. Ffarr, Edwin Percival, F. P. Calhoun, Mrs. J. J. Corbett, George Davis, Irigarid Manning, Gertrude Ritchie, Miss G. Fawcett, Katherine Millard, May Edna and Beatrice Schrader.

J. Palmer Collins has resigned from the Andrew Mack company to play Lachlan Campbell in The Bonnie Brier Bush.

The Student King will follow Madame Butterfly at the Garden Theatre, opening on Christmas night.

The Great White Way, a comedy drama of New York life, by Edwin Hopkins, was produced at the Nelson Theatre, Springfield, Mass., on Nov. 30. Laura Wall played the leading role.

The annual dinner of the American Dramatists Club, scheduled to take place last Sunday night, was postponed for two weeks on account of the Thanksgiving gambol of the Lambs Club.

Fanchon Campbell has been especially engaged to play the part of Kitty Bellairs in place of Catherine Countess at Keith and Proctor's 125th Street Theatre this week. Miss Campbell was in the original production at the Belasco Theatre for an entire season as Henrietta Crooman's understudy.

Mr. and Mrs. Frank Molville tendered a birthday dinner recently to Ada Boshell at which her daughter, Louise Valentine, and a number of her friends were present. A cake with sixteen candles decorated the table as emblematic of the fact that Miss Boshell never grows old in the hearts of her family and many friends. She has left for rehearsals with Friend Fritz, with which she has been engaged for the balance of the season.

Evelyn Carter Carrington, who played Vashti in Mizpah, is now playing Princess Mervin in The Shepherd King under the name of Mrs. Reginald Carrington. She will use the latter name hereafter.

Will H. Locke, manager of A Kansas Sunflower company, writes THE MIRROR that the body of S. C. Halpin, who was killed by robbers at Arkansas City, Kan., two weeks ago, was taken care of by the local lodge of Elks and by the management of the Parsifal company, which supplied ample funds to meet all funeral expenses. Members of Kansas Sunflower company sent a wreath to be placed on the coffin.

A feature of a bazaar to be held for the benefit of the Riverside Day Nursery at Hotel Regent on Dec. 7 will be a collection of costumes and gowns donated by prominent actors. Among those who have already sent their contributions to this collection are Lillian Russell, John Drew, Hattie Williams, Carlotta Millson, Odette Tyler, Mr. and Mrs. Robert Mantell, Arnold Daly, Claudis Castleton, and Edmund Russell.

WORST FORM OF ECZEMA



ALBANY WOOL'S PRODUCTIONS
Are This Week:
ALDRICH, CHAS. T., in *Secret Service* Stage, Hammond, Ind., Dec. 2. Indianapolis 3-2. Toledo 6-8.
A MARKED WOMAN, Philadelphia, Pa., Dec. 3-8.
BUCKEL, WATSON AND WROTHIE, in *Ton* Buck and Harry—Pittsburgh, Pa., Dec. 3-8.
BENTLEY, THE SEWING MACHINE GIRL, Toledo, Dec. 3-5. Ft. Wayne, Ind., 6-8.
CONFESSIONS OF A WIFE, New York City, Dec. 3-8.
CHRISTOWN CHARLIE,—Washington, Dec. 3-8.
GAMBLER OF THE WEST,—Columbus, Dec. 3-5. Dayton 6-8.
MELLIE, THE BEAUTIFUL CLOAK MODEL, in presentation.
QUEEN OF THE HIGHWINDERS,—Montreal, Can., Dec. 3-8.
RULED OUT OF THE TURN, Camden, N. J., Dec. 3-8. Wilmington, Del. 6-8.
SENECA'S VOYAGE, P.O. 414 E. St. Joseph, Mo., Dec. 3. Des Moines, Ia., 4-6. Florida, Fla., 7, 8.

OPEN TIME.
ILLINOIS—Bearsdown—Grand Opera House, Dec. 22, 23-29, 31. Jan. 1-5, 14, 15, 19, 21, 22, 23, 24, 25-29. March 1-5, 1904.
 Cairo—Opera House, Dec. 17-22. Jan. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
 Chicago—Chicago Heights—Ranath Opera House, Dec. 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
 Kansas—Arcade Opera House, Dec. 21, 22, 23-25. Indiana—Indianapolis—Grand Opera House, Dec. 17-19. Burlington—Chamberlyn, Harrington 3-5.
 Iowa—Marshalltown—Odeon, Dec. 16, 23, Jan. 6, 27. Feb. 3, 10, 17, 24.
 NEBRASKA—Beatrice—Padlock Opera House, Dec. 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
 NEW YORK—Johnstown—Grand Opera House, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
 OHIO—Mineral City—Davis Opera House, Dec. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
 Florida City—Opera House, in December.
 PENNSYLVANIA—New Kensington—Opera House, Dec. 22-29.
 Wisconsin—Neenah—Theatre, Dec. 16-22.
 Antigo—Opera House, Jan. 12.

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IN BROOKLYN THEATRES.
 Viola Allen in *Cymbeline* is the attraction this week at the Montauk Theatre. Next week, Omesar C. Ciopestra.
 At the Shubert Lena Ashwell appears in *The Shrike* Monday, Tuesday, and Wednesday evenings and Wednesday matinee. On the other evenings and Saturday matinee she will appear in *Mrs. Dane's Defense*. The Tourists will follow.
 The Prince of India is the offering at Teller's Broadway Theatre. Ethel Barrymore appears at this house next week.
 The *Man in the Down the Pike* will command large audiences at the Majestic this week. Ernest Hogan *Rufus Rastus* is the next offering.
 The *Maquise of the White Rose*, a romantic drama by August Strindberg and Max Pemberton, was produced for the first time here at the Stock company at the Bijou Theatre Nov. 30. Credit is due Edna May Spooner for the production, especially her careful attention to detail, and the authors in their excellent manner, in entering the initial performance of their work to this organization. The play opens with *The Maquise of the White Rose* in the days of Versailles in the year 1770, when Louis was seventy years of age. The story tells of a brilliant Du Verneuil, who as the little Huguenot, wrote several pamphlets expounding the trickery Madame Du Barry. When the madame learns that the author is she orders Paul, the soldier, a soldier, to arrest Louis. Gabrielle hearing of her father's disgrace, herself as a baroness, and many other, meets the soldier and offers to conduct him to Gabrielle's chateau. The man is deceived as to identity, and starts to make a search of the place for his prisoner. Louis, who is in a vain and many other situations are created here. Some years later Gabrielle lost her father who was said to have been mysteriously murdered. She reveals herself to be a soldier, and secures him of the cause of her father's death. Her uncle, Du Verneuil, who is in a vain against him, and as he has claimed his men her at their mercy. Gabrielle saves him from the clutches of her people, and soon the two succumb to each other's charms. Louis, who is in a vain, is convinced of the truth of Gabrielle's story, about Barry's falseness and relations between them been strained. He hears of the little Huguenot and Louis, and sends for them. The last scene shows Louis, KY being Gabrielle, and she makes the credit Edna May Spooner as Gabrielle gave an intelligent performance; her comedy work was very effective. Augustus Phillips in the difficult role of Paul carried out his part admirably. Kennedy carried out his comedy role of Captain of House in a creditable manner, never descending to the farcical. W. N. West was a good Huguenot priest. Edwin Curtis was excellent as the Duke, Oliver Grove as Du Barry never a moment better advantage, and it was easily a credit of her career. The Louis of Hal Clements was convincing. The other parts were creditably played by the rest of the company. The attraction this week is *The Volunteer Organizer* is drawing well at the Grand Opera House this week. *Confessions of a Wife* to follow.
 The second week of Chauncy Olcott's engagement at the Folly started well Monday night. Around 11 o'clock will be seen next week.
 At the World's Mercy is the attraction at Blaine Amphitheatre. *The Phantom Detective* to follow. While *The Phantom Detective* is in the city, the company is given an exceptional presentation by the Cora Payton Stock company at the Avenue this week. Rita Reed Parson appears in her best and most attractive. *The Phantom*, with the rest of the company, give good support.
 Alice and Barton's Extravaganza company, an organization of good comedians and dancers, entertain at the Grand Opera House this week.
 The New Century Girls appear at the Imperial. *The Baby Farm* is the name of the burlesque. Alma Fowler and Mae Powers lead in the marches.
 Al. Reeves' company, having spent a successful engagement at the Star, spent this week at Gayety.
 VAUDEVILLE.
 The Orpheum this week has Koclan, the second week of Mrs. Langtry, Cottrell Powell Troupe, Mae Faymout, Thorne and Carleton. Cook and Gifford. While *The Orpheum* is in the city, the company, and Alva Trio.
 Hyde and Behman's bill is Charles E. Evans' company in it's Up to You, William: Helene Gera, Maudie and company. Fun in a Shattering Rain, and Morris Rogers and Dealey, the Cravens, G. Smith and Hoppe, and Cook and Stevens.
 The Gotham offers John T. Kelly and company. *The Orpheum* Troupe, Laura Bennett, Avery and the Musical Lowe, American Comedy Four, and H. Fitzgerald.
 The bill at the Novelty is Karno's *A Night in Slum*, of London, Burns, Morris and company. *The Hotel on Duquesne*, the Collins and Brown-Travis company, and Chalk Saunders.

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MATTERS OF FACT.
 Manager Scramlin now directs Strathcona Hall, Halibute, Saskatchewan, Canada, and has booked Canadian Jubilee Singers as his first attraction.
 Manager John Laughlin, of the Lyric Theatre, Buffalo, N. Y., offers for sale about 400 second-hand opera chairs in good condition.
 Shelbyville boys claim to be sons of the 1st Louisiana and Indiana where good receipts have been the rule. A high grade repertoire company is wanted for Christmas week.
 Will H. Fields is in his sixteenth week with Line J. Carter's White Trice Bros., playing the principal comedy part and company. A Shattering Rain, and Morris Rogers and Dealey, the Cravens, G. Smith and Hoppe, and Cook and Stevens.
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THIS WEEK'S ATTRACTIONS.

Pastor's.

Gracie Emmett and company in Mrs. Murphy's Second Husband, Una Clayton and company in What's in a Name, James Brockman and Charles H. Boyle, Jones and Walton, Frankie St. John and Johnnie Le Ferre, Mr. and Mrs. Stuart Barrer, Dill and Ward, the Three American Girls, the Two Luckies, Casper and Clark, Saunders and Cameron, and De Chant and his dogs.

Keith and Proctor's Union Square.

Carlton Macy and Maude Hall, Volta, an expert in electricity, the Immensaphone, Johnnie Stanley and Grace Leonard, the Piquays, Baker Troupe, Watson's Barnyard, Quaker City Quartette, Cook and Madison, the Gagnoux, and Kado and Bertman.

Keith and Proctor's Twenty-third Street.

Harry Tate's company in Fishing, the Phays, Beale Valdare Troupe, Mr. and Mrs. Mark Murphy, the Baggesens, Dave Lewis, William A. Inman and company, and Delphino and Delmore.

Keith and Proctor's Fifth Avenue.

George Evans, "That" Quartette, Tom Edwards, Al Shean and Charles Warren, Bert Howard and Lena Elend, Four Merkle Sisters, Raona, Quig, Mackey and Nickerson, Milt Wood, Althea Twiss, and Morton, Temple and Morton.

Keith and Proctor's Fifty-eighth Street.

Sydney Kingston Ayres and company, Ned Wayburn's Dally Dancers, with Dorothy Jordan; James J. Morton, Duffin-Rodney Troupe, Caron and Herbert, Ferry Corvey, Columbia Quartette, Clifford and Burke, and Thomas Meegan and company.

Keith and Proctor's Opera House.

Louis Simon, Grace Gardner and company, Fanny Rice, Bailey and Austin, Alice Hollander, Frank Bush, Dan Burke and his School Girls, Hassan Ben Ali's Arabs, Bessie and Miller, Orth and Fern, Bella Viola, Henry and Francis, and Maceo and Fox.

Hammerstein's Victoria.

Willie Edwin (vaudeville debut), Cinquevali, Coram, the ventriloquist (new); Beanie Wynn, Jack Norworth, Max Turbillion Troupe, Snyder and Buckley, Leona Thurber and her Black Birds, Three Delfon Brothers.

Colonial.

Charles Warner, in Heard at the Telephone (vaudeville debut), Jack Lorimer, Scotch comedian (American debut); Henri French, Eight Yassar Girls, Watson, Hutchings and Edwards, Smith and Campbell, the Twelve Tennessee Students, with Abbie Mitchell, Dankmar-Schiller Troupe, and La Tour Sisters.

Alhambra.

Creators and his band, R. G. Knowles, Dolan and Lehaar, Vile Dally, Clarice Vance, Renard Trio, A. O. Duncan, and John Le Clair.

Hippodrome.

Pioneer Days and Neptune's Daughter, with the Curzon Sisters, the Rowlands, Four Holloways, the Patty-Franks and others.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S UNION SQUARE.—Will H. Cressy and Blanche Dayne presented Town Hall To-night for the third and last week of their successful engagement, and it was received with uproarious laughter and applause. James Harrigan was in uncommonly fine spirits, and his act went with a rush. His monologue, as well as his dexterous juggling, with his original sides, all made up an act that would be hard to beat. Harrigan never seems satisfied until he has the house in an uproar of merriment, and he managed to secure this pleasant state of things at every performance. The Phineas, champion swimmer, created no end of interest in their tank tricks, in which they do a number of sensational acts. Al Shean and Charles Warren in Kidling the Captain, and Mr. and Mrs. Jack Murphy in The Coal Strike, enjoyed continued popularity. One of the best and most amusing acts on the bill was the conversational comedy of Joseph Carroll and Will J. Cooke. Their material was arranged for them by Junie McCree, who understands the tastes of vaudeville patrons to a dot, and has supplied Carroll and Cooke with matter that is extremely amusing, owing to the cleverness of its interpreters. Lind, the female impersonator; Mr. and Mrs. Jack Brown, Harris and Brown, Whitley and Bell, the Craigs, Morton, Temple and Morton, and De Shant's dogs all contributed their share to a pleasing entertainment.

PASTOR'S.—Charles Wayne was seen for the first time here in a new act called Ten A.M. It opens with Mr. Wayne singing a song in one. When he leaves the stage there are some motion pictures showing his progress homeward, and when the pictures stop the thread of the plot is taken up again. Mr. Wayne being discovered in a folding bed fully dressed. He is visited by a sous-chef and her escort, a young soldier, and there is some comedy leading up to a song as a finish. The act is fairly amusing, as Mr. Wayne works very hard. He was assisted by Gertrude Dea Roche, who enjoyed special featuring in the programme but did nothing to deserve the distinction, and Alonzo Price, as the soldier. Smiri and Keamer were a special feature, and scored strongly. Miss Keamer wore a very becoming new dress, and the dog helped a lot. Mr. Smiri has added a few new tumbles that are very fine. Gus Williams had some new and up-to-date talk and won laughs. Dorothy Weston played the hunko brilliantly. Hayes and Wilsie in A Tramp's Flirtation, and Terry and Elmer in The Doctor and the Show Girl were well liked. Others were Smith and Baker, Carr and Jordan, Tally-Ho Duo, Demonio and Belle, the Williams Duo, and R. C. Day, and the Juggling De Pontas.

COLONIAL.—The patron who did not feel that he had received double value for his money last week must have been very hard to please. Albert Chevalier, fresh from his long concert tour with Yvette Guilbert, received an ovation at every performance, sung his songs as he alone can sing them. Maude Raymond, who recently deserted musical comedy, drew hundreds of her admirers, who applauded her songs and demanded encores until she was weary of responding. Eva Williams and Jac Tucker were equally successful in their latest sketch, Skinny's Return, which is as good if not better than Skinny's Finish, and in which Miss Williams' rare art has abundant opportunity for effective display. The Cottrell-Powell Troupe did some remarkable trick riding. Others who found favor were Leona Thurber and her "picks," Thorne and Carlston, Cooke and Clinton, Three Dalton Brothers, and the Estrella Sisters.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Sylvester, Jones, Pringle and Morrell topped the list and made a strong impression, as did Gertrude Mansfield and Caryl Wilbur in the very amusing sketch, 61 Prospect Street. Dan Burke

and his School Girls were seen in an attractive dancing act with a special setting, showing a room in a select school. Mr. Burke is the dancing professor, and he leads his pupils through a number of graceful and pleasing steps. A rather startling innovation in the removal of the girls of their shoes and stockings in time with the music, while the stage is in a state of semi-darkness. Mr. Burke is agile and clever and his turn is very pleasing. The Meredith Sisters sang a new song by Jack Norworth, called "I'm Sorry," which made a pronounced hit. Other good acts were by James J. Morton, Cameron and Flanagan, Marcella and Milly, Milt Wood, and the Juggling Barretta.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—George Evans, with many new and old "whizzes," had the house with him from start to finish. The Baggesens, comedy jugglers, who have not been here in several years, were welcomed heartily. Mrs. Baggesen's clever tricks and her partner's antics with the crochery and fly-paper were much enjoyed. The Barrows-Lancaster company extracted humor and pathos in goodly quantities from Thanksgiving Day. World and Kington made a decided hit in their well-arranged act, and Delphino and Delmore came in for a good share of applause with a turn embracing a little of everything in the line of cycling and acrobatic work. The Quaker City Quartette, Ward Brothers, Fields and Woolley, and Delphino and Delmore also helped to entertain the large crowds that patronized the house during the week.

KEITH AND PROCTOR'S FIFTH AVENUE.—Charles E. Evans and company headed the bill in it's Up to You, William, scoring a big laughing hit. The Globe of Death was as thrilling as ever, and Charlie Case, who has never worn out his welcome in New York, made comedy jugglers, with his allusions to his paternal parent, William A. Inman and company in the natural sketch, Recognition, won instant favor, while Bailey and Austin were convulsing in a melange of oddities difficult to describe but none the less enjoyable. Leo Troubadours Olivetti, who do an exceptionally pleasing musical specialty, were encored, and Julia Ben, made comedy jugglers, with the broad farce, Too Much Married. Lily Seville, with English comic songs; Willie Zimmerman, with his impersonations; Mr. and Mrs. O'Brien, Maceo and Fox, Professor Du Bois and his monkey, and the Lucados were also in the bill.

KEITH AND PROCTOR'S HARLEM OPERA HOUSE.—The Phays, who do an act called Flameture, in which the methods of mind-readers are exposed in an amusing way, proved entertaining. Fred Ray and company won many laughs with their travesty. The Merkle Sisters did a splendid acrobatic specialty. The Electric Crickets were a feature of more than ordinary interest. The long and interesting programme also embraced Catherine Hayes and Abel Johnson, Dan Lewis, Mullen and Correll, Alfinel and his monkey, Halley and Meahan, the Four Masons, Charlotte Ravenscroft and Cavana.

ALHAMBRA.—Kocian, the violinist, was the star of another entertaining programme, and pleased lovers of classical music with his selections. Harry Conson Clarke and company were well liked in Strategy. Snyder and Buckley were extremely amusing in their musical comedy act and won applause and encores enough to make them happy to come. Others were Harry Tate and company, the Four Holloways, Kronemann Brothers, Avery and Hart, Piccolo Midgots, and the Barber-Bitchie Trio.

HAMMERSTEIN'S VICTORIA.—Carlton Macy and Maude Edna Hall, in The Magic and the Jay, scored one of the big hits of a fine bill. Magic Cline was seen for the first time since her accident, and was given a rousing reception. Fred Karno's company pleased in Amateur Night at the Club, and Howard and North were as funny as ever in Those Were the Happy Days. A. Z. Marino, the man who sells automobiles; Hums and Bluns, Alcide Capitaine and Hodges and Launchmere made up the rest of the programme.

The Burlesque Houses.

DREW.—The Merry Makers, under the direction of Whalen and Martell, enjoyed a highly profitable week, pleasing large audiences. Prominent in the company are the Elton-Polo Troupe, the Clipper Comedy Four, Leo Sprays, Jeannette Young, and Nelson, Millidge and Casey. Running for Mayor and The Mayor's Vacation are the burlesques. This week, Brigadiers.

CIRCLE.—The Avenue Girls, including McFarland and McDonald, Le Roy and LeVanon, Elsie Leslie and Mr. and Mrs. Hatt gave a performance that met with immediate favor. Beginning this week and with immediate notice, M. M. Thiese's Wine, Woman and Song company, with Bonita and Alex Carr featured, will be seen in travesties on popular plays.

GOTHAM.—The Twentieth Century Maids entertained the Harlemites with song, jest and travesty in spirited fashion. Cornelia and Eddie and Morton and Diamond are prominent members of the company. This week, Imperial Burlesques.

MURRAY HILL.—Fred Irwin's Big Show was a good drawing card, and Cohen and Welch in their new Hebrew act made a hit. This week, Paris by Night.

LONDON.—Miner's Merry Burlesquers, with Ford and Dot West, Al, Hunter and Ali and others, scored. This week, Williams' Ideas.

MINER'S BOWERY.—The Jolly Grass Widows found plenty of admirers last week. This week, Empire Show.

MINER'S EIGHTH AVENUE.—One of the big hits of the season was scored by Wine, Woman and Song, with Bonita as the star. This week, New Century Girls.

HARLEM MUSIC HALL.—The Gay Masqueraders filled a successful week. This week, Harry Bryant's Extravaganza.

THE PETERS IN LONDON.

Phil and Nettie Peters, after an extremely successful engagement in South Africa, arrived in London a few weeks ago and were confronted with a state of affairs for which they were totally unprepared. They understood that their agent had booked immediate time, and found that he had gone to America without having arranged even a single week. Mr. Peters immediately began to hustle, and in a few days had booked a week at the Palace, Hammerstein's. The success of the act was so pronounced that Mr. and Mrs. Peters were immediately engaged for the Palace, London, and the rule. Their affairs are now being looked after by Somers and Warner, and already sufficient dates have been booked to keep them employed until next summer. When the Peters arrived in London they received the sad news of the death of the mother of Mrs. Peters, who passed away on Oct. 23.

NO MORE "CONTINUOUS."

After giving the matter due consideration the management of the Keith and Proctor houses has decided to abandon the continuous policy at Fifth Avenue Theatre and Harlem Opera House, and in the future two performances a day will be the rule. The Union Square is the only house in New York, with the exception of Pastor's, at which the continuous policy is in force, as the "drop in" patronage is still good at supper time along Fourteenth Street. Another K. and P. change will be the doing away with the intermission at the Twenty-third Street house. Smoking is now permitted in the balconies of the Harlem Opera House and the Fifth Avenue, as well as at the Twenty-third Street.

TOLEDO ARCADE LEASED.

Hurtig and Seamon last week secured a five years' lease of the Arcade Theatre in Toledo from Thomas Newton. The house has been playing independent attractions, but Hurtig and Seamon have now announced their policy in regard to it. The New York managers already control the Empire Theatre in Toledo.

ANOTHER HIPPODROME SUCCESS.

The Hippodrome, which had been closed three days for rehearsal, was reopened on Wednesday evening last, and judging by the applause bestowed on the new double production the present attraction will easily run until summer comes again. The new offering is the first production given under the management of the Messrs. Shubert and Anderson, and they covered themselves with glory in keeping up with, and in some ways exceeding, the splendid standard set by Thompson and Dundy. The large and expensive company, the sumptuous array of circus acts, the gorgeous costumes and the general liberality shown in every possible way prove that the new managers mean to keep faith with the public and to give more than full value for the money taken in at the box-office.

The opening piece, a spectacular drama of Western life, called Pioneer Days, written by Carroll Fleming, with music by Manuel Klein, was cast as follows:

Low Bridger	W. H. Clarke
Barth Bart Hickok	J. P. Combs
John Sawyer	John S. Sparks
Big Life Hawkins	George Edwards
Jim Gillian	Sam Baker
Sam Riley	Phil Gilpin
Jack Hardy	John Douglas
Don Dawson	Tom Tristram
Jeff Rawlins	Jim Thompson
Joe Grant	Wyatt Barnes
Sam Hardy	James Gabriel
Pat Hickey	J. Arcton
Nick Norton	James E. Jones
Tom Pew	Alb. Aronson
Art Hoskins	John Fleming
Cy Seaborn	James Adams
Wounded Snake	George Melville
Lone Wolf	Jack Warren
	James Adams
	Clyde Powers
	W. Harris
	A. Basso

Half Breeds

Keeper of Store	Harry Dale
The Fiddler	E. J. McCaffrey
Ting Wing	Charles Carroll
Captain Harrington	H. J. MacFarland
Lieutenant Drummond	H. E. Chett
Wounded Soldier	Frank Meville
Virginia Harbison	Eva MacKensie

The first scene shows a Western town in the days of the pioneers. Cowboys, storekeepers, half-breeds, Mexicans and girls are seen enjoying a holiday. News comes of an uprising of the Indians, and there is a great commotion, followed by the arrival of the United States troops. The piece follows conventional but effective lines, with a change of scene to the camp of the Indians, showing a ghost dance by a large band of genuine Sioux Indians, who looked extremely picturesque in their war paint and feathers. There is the usual attack on the stagecoach, with a thrilling rescue of the passengers by the troops and cowboys with a tremendous lot of shooting and shouting, all of which helps to bring the curtain on a most effective finale. Where everything depends upon concerted action and the quick movement of large bodies of men and women there is not much chance for individual talent to display itself, so it is sufficient to say that the principals and others did everything possible to make the piece as thrilling as possible.

After a short intermission the circus portion of the programme introduced Hersey's stallions, the Rowlands, Powers' elephants, "Little Hip," the Curzon Sisters, the Four Holloways, the Dollar Troupe, and the Patty-Franks. A detailed review of their performance must be deferred until next week.

Neptune's Daughter, programmed as a "romantic spectacular extravaganza," followed the circus performance. The original scenario was outlined by H. L. Bowdoin and the finished product is the joint effort of Manuel Klein and Edward F. Temple. Mr. Klein also being responsible for the music. The cast is as follows:

Jean Dubois	J. Parker Combs
Harriet	Rosa La Harte
Alfred	John S. Sparks
Gaston	Sam Baker
Francis	Angelo Barham
Richard	Harry Dale
Henriette	Agnes Williamson
Philip	Leola Bess
King Neptune	Althea Twiss
Bliss	W. H. Clarke
Pierre	Margaret Townsend
Annette	Edwin A. Clarke
Thou	Marie Louise Gilpin

The piece is in three scenes, the first showing a fishing port on the coast of Brittany, the second the same village seen from the ocean, and the third the palace of King Neptune at the bottom of the sea. The story deals with the love affair of Pierre Dubois, a young fisherman, and Annette, who grows to womanhood in the village after having been rescued as a child by Pierre's father during a very severe storm. The story is fantastic, the lovers being reunited after a quarrel, through the kindly offices of Father Neptune, the reconciliation and wedding taking place in Neptune's palace.

The extravaganza is a succession of brilliant stage pictures and dazzling effects, and shows marvelous stage management. A novelty that created a genuine sensation is the appearance of King Neptune and a bevy of mermaids, who come into view through the water in the immense tank that represents the ocean. After their speeches have been delivered they sing gracefully and mysteriously back into the waves in a way that makes the most hardened theatregoer blink in amazement. The ballet, "Under the Sea," that concludes the colossal entertainment, is gorgeous enough to insure the success of the entire production, and though it comes on very late it was applauded enthusiastically. Hundreds of girls, representing almost every variety of fish, in costumes showing every color of the rainbow, went through a series of brilliantly arranged evolutions that defy description. They danced for the first ten minutes behind gauze curtains, and when this was lowered and the full beauty of the scenery and costumes was revealed there was a wave of applause that shook the building.

As in the earlier portion of the programme, the efforts of the principals were swamped by the vastness of the production, but Edwin A. Clarke managed to squeeze in a hit by his singing of a catchy song called "Lone." The others had little opportunity, but they all worked very hard. Edward F. Temple won new laurels with this production, and he again proved himself past master of the art of stage management. The storm at the end of the first scene in Neptune's Daughter is wonderfully realistic, the effects of thunder, lightning and storm clouds being so near an approach to nature as to be startling. To Vincent, the costumes for which were designed by Alfredo Edel, of Paris, and executed by M. Castellert and Frances M. Ziebart. The beautiful scenery is by Arthur Vogtlin.

Colums might be written of the new production without doing it justice. It is stupendous, startling, gorgeous, glittering, attractive, surprising, amusing and amazing, and will give entertainment to everybody, irrespective of age, intelligence, color or nationality.

KENNEDY AND ROONEY RETURN.

Clayton Kennedy and Mattie Rooney, who sailed for London a few weeks ago, returned on Thursday, and will resume their vaudeville tour on this side of the ocean. They appeared at the Alhambra, but owing to the fact that the time limit set by the management would not permit of their doing their full act they canceled the engagement. Mr. Kennedy says he will go back to London again soon, but will appear at another house. On the same steamer with Kennedy and Rooney was Jack Lorimer, a Scotch comedian, who is making his American debut this week at the Colonial Theatre.

MASON AND KEELER HOME AGAIN.

Homer B. Mason and his wife, professionally known as Marguerite Keeler, arrived at their home in this city last week, after an exceptionally successful engagement with Harry Rickards, in Australia. They were engaged in Europe by M. Rickards, and sailed from London to remain in America for several months, and will shortly produce a new act written for them by Porter Emerson Browne.

LEONA THURBER.



Above is a picture of Leona Thurber, who is giving one of the attractive numbers at Hammerstein's Victoria this week, assisted by her Black Birds. Miss Thurber has established herself firmly by her hard, conscientious work, and her popularity is increasing constantly.

A THEATRE BUILT IN ONE DAY.

Between Hong Kong and Shanghai Howard Thurston stopped at a small Portuguese settlement called Macao. After performing at the club, which was only large enough to accommodate the members, the magician received a strange offer. A wealthy Chinaman, who had a large family, some twenty or thirty wives and as many children, made him a most generous proposition, if he would perform in a theatre on the following night, saying that he would erect one with a suitable stage and seating accommodations for a thousand people, in twenty-four hours from the time the contract was given. So, with a magic that surprised Thurston, the latter the next day was amazed to see a large structure, resembling a theatre, 60 feet wide by 120 feet long, and about 40 feet high, all built of bamboo. Large bamboo poles fastened together with strips of bamboo formed the framework of the structure, which was covered with great pieces of matting and bamboo leaves. Not a nail was used, and the theatre, with stage, seats, lights, and everything, was completed in twenty-four hours. It was the company's first performance to a Chinese audience. The place was crowded, all the men sitting on one side of the theatre and the women occupying a sort of raised platform on the other side, with great partitions separating them. It was a strange sight to see the rich Chinese women carried in on the backs of their maids (maids), it being impossible for them to walk, owing to the smallness of their feet. Later, while playing in Shanghai, Thurston met the great Ching Ling Foo, the Chinese magician, and secured from him a pair of shoes that had been worn by a member of his family, which measured exactly two inches from heel to toe. The famous Chinese magician and his little daughter, Shue Toy, are contemplating a return visit to America, if the matter can be arranged with the authorities in Washington.

POLICE WATCH SUNDAY CONCERTS.

Police Commissioner Bingham detailed several dozen policemen in plain clothes to attend the theatres at which concerts are given, on Sunday evening last, with instructions to watch the performances very carefully and make full reports to him. There were twenty-seven houses open at all of them, with the exception of Hammerstein's and the Grand Opera House, the programmes were modified so as to come within the law. At the theatres named the full bill was given, with the exception of acrobatic acts, by advice of counsel, so that test cases could be established and fought, so that managers will know just where they stand. A special meeting of the Association of Managers of Greater New York was held on Friday, and a letter was sent from the meeting to Mayor McClellan, calling upon him to enforce the law against Sunday performances.

RYAN SELLS OLYMPIC.

The Olympic Theatre in Cincinnati has passed out of the hands of John J. Ryan and is now owned by Ziegler and Anderson. The stock company that has been appearing at the Robinson Opera House, will hereafter play at the Olympic, and this will leave the vaudeville field clear once more for the Columbia. The Olympic had proven a strong competitor, and as there is hardly room for two big vaudeville theatres, Ziegler and Anderson lost no time in bringing matters to a conclusion. Mr. Ryan has transferred his interests in Cleveland and Erie to the Sullivan-Cosidine Circuit, so that for the time being he is out of the vaudeville business, which, a few weeks ago, he declared was the best of the most schemes he had undertaken during his eventful career.

COUNT BONI MAY APPEAR.

H. B. Marinelli, the international agent, has been in communication with Count Boni de Castellane, and has progressed so far in his negotiations as to ascertain that the Count might be induced to appear on the stage in New York. J. H. Hovey, who represents Mr. Marinelli in New York, called for Europe last week, and in addition to other matters of importance will find out just what arrangements can be made with the Count. It appears that he would prefer a part in a musical comedy rather than an appearance as a "freak" in vaudeville, but Mr. Marinelli may persuade him to become a headliner. The salary mentioned in connection with this bit of gossip is \$2,000 a week.

POLI MAY PURCHASE THEATRE.

It is more than likely that S. Z. Poli will within a few days purchase the building in Hartford in which he is now giving vaudeville performances, and which he is occupying under a ten years' lease, at a rental of \$2,500 a year. The price asked for the property is \$30,000, which is considered fair, and if a few minor details can be cleared up Mr. Poli will take title. The building was erected about six years ago and was called the Coliseum. It was used for fairs, prize fights and other events, and was remodeled into a theatre when Mr. Poli took the lease about three years ago.

INTERESTING SOUVENIRS.

Harry Leonhart, who was stage-manager of the big all-day benefit for the San Francisco sufferers at the Metropolitan Opera House last Spring, has presented the original time-sheet used on that occasion to the Comedy Club. The club has also received a collection of souvenir programmes, printed on satin, commemorating special performances given by Harrigan and Hart, and a lot of original pen and ink drawings made by Bert Wiggin and Leo Carrillo, donated by the artists.

VAUDEVILLE

the and Mack, Murphy and Frances, Patay Doyle, etc.

mgr.): Good bill week Nov. 20-21 and 22-23. The Padettes of Boston, Columbia Om Four, Juliet Winston, Brothers Wood, Elmer Ten Lawrence and Harrington, Clifford and Burke, and

628 to 628 St. James Building, NEW YORK CITY.

GLOVER WARE, Mgr. Nov. 19, Union Square Address S. K. HODGDON

and Russell, Marcellus Balzers, and Four Satellite Nov. 26-1. Good bill; packed houses.

LEWISTON, ME.—Keith's (J. E. Moore, mgr.): Four Harveys, Carter, Waters and co., Lew. Hawkin, Gorman and West, Reta Mitchell, and Alena and Schall Nov. 26-1. Great satisfaction to increasing business.

BRIDGEPORT, CONN.—Poll's (S. E. Poll, mgr.): E. R. Mitchell, n. mgr.: Ye Colonial Sep-tette, Estelle Wordette and co., Artola Brothers, Gallagher and Garretti, and George and George H. Wood and Nellie Fluree scored heavily Nov. 26-1.

BATTLE CREEK, MICH.—Bijou (W. S. But-terfield, mgr.): Three Reynolds, Olney and Cunn-ingham, Lew. Kneetner, Henry Fluk, Maurey Barrett, Nov. 26-2. Pleased good houses.

LOWELL, MASS.—Hathaway's (John I. Shannon, mgr.): The Floods, Jack Crowley and Tom Killen, the Polots, May Walsh, Tom Nawn and co., the Kemps, and Three Movers Nov. 26-1. Large houses.

SALT LAKE CITY, U.—Orpheum: James H. Cullen, Watson and Morrissey Sisters, Waterbury Brothers and Toney, and Lindstrom and Anderson scored Nov. 10-25.

WATERBURY, CONN.—Jacques (Harry Par-sons, mgr.): The Futurity Winner, Barry and Halvers, McNamee, Melani Trio, Byers and Herman, Five Blackbirds, and Al. Carleton Nov. 26-1 to capacity.

YORK, N. Y.—Doric (Henry Myers, mgr.): John Birch, Karna's Fantomine co., Ethel White-sides, Karlene Corman, Alvin Brothers, Radie Fur-man, and Minnie Del Moe Nov. 26-1.

SPRINGFIELD, MASS.—Poll's: Week Nov. 26 had W. B. Thompson and co., the Steeds, the La-tells, De Page Sisters, Lady and Grouch, Morgan and Schallberg, and Johnson and Hart.

VAUDEVILLE JOINTINGS.

Harry Le Clair was the chief attraction last week at the Auditorium, Lynn, Mass., and his impersonations made the hit of a big bill.

Brockman and Boyle put on their new act at Pitts-field, Mass., last week, and reports indicate that they made a success. Mr. Brockman introduces his piano playing and singing, and Mr. Boyle has an op-portunity to display his talent for eccentric dancing. They are at Pastor's this week.

What Happened to O'Hara is the title of a new sketch produced last week at the Auditorium, Lynn, Mass., by Burns and Morris. The principal char-acter is an Irishman and the scene is laid in an in-sane asylum.

Carver and Pollard are now appearing in the South with New York Town, having opened at Birmingham, Ala. They are playing the leading female comedy roles, and introduce their singing and dancing specialty.

Violet Black is shortly to appear in a new one act dramatic sketch of Western life written by Marion Russell, and entitled Telka, the Half Breed.

W. A. Thompson, business manager of As Ye Sow, has entered into an agreement with Fred E. Rich, who will control for a term of years the publication of their compositions.

Goldie Mohr-Wood, formerly of the Weber and Fields' chorus, and who is now the widow of a mil-lionaire, made her vaudeville debut last week at Dockstader's, Wilmington, Del.

Willie Barrows and Harry Montgomery have formed a partnership for vaudeville, and will do a blackface act, called The Bellboy and the Porter.

Alice Hollander, an English vocalist, who is under engagement to Keith and Proctor, had her ankle sprained last week on the steamer coming over. The hurt was slight, however, and she will probably make her debut this week.

Four young men raised a disturbance in the Victoria Theatre on Friday evening and were hustled off to the police station. They had bought their seats from a speculator and insisted on being seated in the first row.

Lionel Lawrence is acting as stage manager at Keeney's Majestic Theatre, New Britain, Conn.

Mr. and Mrs. John T. Powers start on Jan. 7 over the entire Interstate, Hopkins, Anderson, and Kohl and Castle Circuits.

Hi Henry's Minstrels celebrated Thanksgiving Day with a very elaborate banquet served by their own chef.

The opening of the Winter Circus at the Coliseum, Toledo, last week, was marred by an accident to Walter and Bertie Kober, trapeze artists. Their ap-paratus broke and they were thrown to the platform.

Mrs. Kober landed safely on her feet, but her hus-band fell against her, knocking her down and severely wounding her spine. Irene Kober, 13 years old, the third member of the team, jumped in time to avoid injury.

The Sells-Floto Circus opened a nine days' en-gagement in Mexico City on Nov. 26, with great suc-cess. The Mexicans were duly warned in advance by the irrepressible "Punch" Wheeler, who stirred up curi-osity to such an extent that the populace turned out in large numbers to witness the parade, and gave the entertainment a warm welcome on the opening night.

Elle Fay, who has not appeared in some time, will return to vaudeville shortly, appearing at the Wil-liams' houses.

Monna Emerald, who has been a member of Lew Fields' company, will have a try at vaudeville in a dancing specialty.

James McDonald, who is the oldest man in the em-ploy of Hyde and Behman, was seriously hurt last week by falling in an epileptic fit against the furnace door in the cellar of the Star Theatre in Brooklyn. He was taken to the hospital with a fractured skull.

Paputa opened on the Orpheum Circuit yesterday at Minneapolis, and will play the entire circuit, with other engagements at all of the Hopkins and Kohl and Castle houses, making about 25 weeks in all. She will close in Los Angeles May 27, and will go thence to her ranch to rest during June and July.

Sig. Olivetti, of the Olivetti Troubadours, was for-merly known as Michael Hammer, the concert violinist. Max Hirschberg, who has been stage doorkeeper at Hammerstein's Victoria since it was opened, resigned his position last week, as he has fallen heir to a comfortable little fortune and will take it easy for the rest of his life.

Freeman Bernstein now has charge of the bookings of the Majestic Theatre in Erie, Pa., and the Lyric in Cleveland, which were added to the Sullivan-Casidine circuit last week.

A new \$150,000 house may be built in Duluth by the Western Vaudeville Association.

Thomas W. Ross is making preparations for his debut in vaudeville.

Richard Golden will reappear in the varieties as soon as his contract with The Tourists has expired.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in ad-vance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Collins—Parlor, York, Pa. 3-8.

Adair and Dahn—K. and P. H. O. H. 3-8.

Adams and Mack—Grand, Pittsburgh, 3-8, Chase's, Wash. D. C. 10-15.

Adelmann, The Shen's, Toronto, 3-8.

Ador Trio—Colonade, Balto., 3-8.

Albas—Bennett's, London, Ont. 3-8.

Albert and Montague—Howard, Boston, 3-8.

All, George—Keith's, Phila., 3-8, Maryland, Balto., 10-15.

Alharty, Mlle.—Hippodrome, N. Y., indefinite.

Allen, Nita—Keith's, Cleveland, 3-8.

Allen, Tracey—Olympic, Chgo., 3-8.

Allison, Mr. and Mrs.—Cook's, Rochester, N. Y., 3-8.

Althaus Sisters—K. and P. H. O. H., 3-8.

Althaus, The—Hippodrome, N. Y., indefinite.

Alva Trio—Orph., Bklyn., 3-8.

American Girls, Three—Pastor's, N. Y., 3-8.

American Novelty Quartet—Fanny, Scranton, Pa., 2-8, Rialto, Elmira, N. Y., 9-15.

Americus Four—Gotham, Bklyn., 3-8.

A Night in English Vaudeville—Cook's, Rochester, N. Y., 10-15.

A Night in the Slums of London—Novelty, Bklyn., 3-8.

Anderson, Elaine—9th and Arch, Phila., 3-8.

Antin and Peters—Maj., Shreveport, La., 2-8.

Apollis Quartet—Lyric, Buffalo, Ala., 3-8.

Archer and Cartelle—Wash., Buffalo, N. Y., 3-8.

Artola Brothers—Poll's, Springfield, Mass., 3-8.

Ashton, Margaret—Roucher's, Vienna, Aus., 15-20.

Austin—Bijou, Chgo., Mich., 3-8.

Austin, Tossing—Moore's, Portland, Me., 3-8, Keith's, Boston, 10-15.

Avery and Hart—Gotham, Bklyn., 3-8.

Avonlea, The—Orph., Erie, Pa., 2-8.

Aymar, Nera—Hopkins, Louisville, 3-8, Orph., New Orleans, 10-15.

Ayres, Sidney—Kingdon—K. and P. 5th St., 3-8.

Baccusons, The—K. and P. 2nd St., 3-8.

Bailey and Austin—K. and P. H. O. H., 3-8, Proctor's, Troy, N. Y., 10-15.

Baker Troupe—K. and P. Union St., 3-8.

Balzers, The—K. and P. 12th St., 3-8, Chase's, Wash., 10-15.

Baronnet of Light, The—Pastor's, N. Y., 3-8.

Barber-Richie Trio—Orph., Boston, 3-8.

Barrows and Lancaster—Chase's, Wash., D. C., 3-8.

Barry and Halvers—Poll's, Bridgeport, Conn., 3-8.

Bartholomew's—Columbia, Grand, Syracuse, N. Y., 3-8.

Basore Quartette—Columbia, Chgo., 2-8.

Baxter, Sid—Hathaway's, New Bedford, Mass., 3-8.

Bayes, Nora—Temple, Detroit, 3-8.

Be Anos, The—Olympic, Chgo., 3-8.

Beary's Cats—Keith's, Jersey City, N. J., 3-8.

Bedini, Donat—Orph., Kansas City, Mo., 3-8, Maj., Chgo., 10-15.

Beebe, Elizabeth—Orph., Portsmouth, O., 3-8, Orph., Phila., O., 10-15.

Bell Trio—Hathaway's, Lowell, Mass., 3-8.

Bellinger Brothers—Valentine, Toledo, 3-8.

Bennett, Laura—Gotham, Bklyn., 3-8.

Bennett Brothers—Olympic, Chgo., 3-8.

Bennington Brothers—Haymarket, Chgo., 3-8.

Benson, Roy—Family, Chester, Pa., 3-8.

BESINGER, VALERIE—Grand, Pittsburgh, 3-8.

Bernice and Macrot—Lyric, Danville, Ill., 3-8.

Bertius and Brockway—Maryland, Balto., 3-8.

Bernac's Circus—Cook's, Rochester, N. Y., 3-8.

Bernard and Miller—K. and P. H. O. H., 3-8.

Bismontie and Newman—Maj., Little Rock, Ark., 3-8.

Black and Jones—Orph., Minneapolis, 3-8.

Black and Leslie—Crystal, Milwaukee, 3-8.

Black Americans, Five—Poll's, Springfield, Mass., 3-8.

Black Humors—Grand, Glasgow, Scot., 3-8, indefinite.

Blamphin and Hebr—Orph., Chillicothe, O., 3-8.

Blessing, Mr. and Mrs.—Grand, Findlay, O., 3-8.

Boley, May—Columbia, St. Louis, 3-8.

Boller Brothers—Keith's, Phila., 3-8, Army, Binghamton, N. Y., 10-15.

Boothblack Quartette—Haymarket, Chgo., 3-8.

Borani and Navarro—Valentine, Toledo, 3-8.

Bordeverry, Gaston—Grand, Indianapolis, 3-8.

Bryant and Saville—Auditorium, Lynn, Mass., 10-15.

Bowers, Walters and Crocker—Auditorium, Lynn, Mass., 3-8, Novelty, Bklyn., 10-15.

Box, Ted E.—Pavilion, Glasgow, Scot., 10-15, Tower, Liverpool, Eng., 10-15.

Boyd Archie—Family, Scranton, Pa., 3-8.

Bylan, Arthur and Mildred—Orph., Allentown, Pa., 3-8.

Brachard, Mlle.—Bijou, La Crosse, Wis., 3-8.

Bradley and Davis—Crystal, Kokomo, Ind., 3-8.

Bradshaw, Charles—Keith's, Prov., 3-8.

Breains, Mlle.—Columbia, Cinl., 2-8.

Bright Brothers—Hippodrome, Southampton, Eng., 3-8, London, Eng., 10-15.

Brobat Trio—Howard, Boston, 3-8.

Brockman and Boyle—Pastor's, N. Y., 3-8.

Brooks, Jeanne—Maj., Shreveport, La., 2-8, Bijou, Evansville, Ind., 10-15.

Brown, Harry—Cook's, Rochester, N. Y., 3-8.

Brown, Harry—Olympic, Chgo., 3-8.

Brown, Harris and Brown—H. and B. Bklyn., 3-8.

Browning, Arthur—Star, Muskego, Wis., 2-8.

BURNS, CHAS. AND MARIE RUSSELL—Orph., Omaha, Neb., 2-8, Orph., Minneapolis, 9-15.

Brunius, Les.—Maj., Erie, Pa., 3-8.

Burch and Saville—Auditorium, Lynn, Mass., 10-15.

Birdworth and Wells—Crystal, Elkhart, Ind., 3-8.

Buckeye Four—Lyric, Cleveland, 3-8.

Burch, John—Novelty, Bklyn., 3-8.

Burke, Dan—K. and P. H. O. H., 3-8.

Burke's School Girls—K. and P. H. O. H., 3-8.

Burns and Morris—Novelty, Bklyn., 3-8.

Burrows—Travel—Novelty, Bklyn., 3-8.

Burton and Brooks—Olympic, Chgo., 9-15.

Busch, John—9th and Arch, Phila., 3-8.

Bush, Frank—K. and P. H. O. H., 3-8.

Byron and Langdon—Moore's, Portland, Me., 3-8, K. and P. 5th Ave., 10-15.

Cameron and Flanagan—Proctor's, Newark, N. J., 3-8.

Camille Trio—Hopkins', Memphis, Tenn., 2-8, Olympic, Chgo., 10-15.

Carlin and Otto—Orph., Bklyn., 3-8.

Carlisle's Dogs—Maj., Ft. Worth, Tex., 3-8.

Carlos, Charles—Orring Brothers, Mexico, Mex.—in-definite.

Carson and Herbert—K. and P. 5th St., 3-8.

Carrollton and Hodges—Star, Seattle, Wash., 3-8.

Carson and Willard—Proctor's, Albany, N. Y., 3-8, K. and P. 5th Ave., 10-15.

Carter, The—Bijou, Green Bay, Mich., 3-8.

Cartnell and Harris—Lyric, Cleveland, 3-8.

Casand and De Verno—Bijou, Dubuque, Ia., 3-8.

Casper and Clark—Pastor's, N. Y., 3-8.

Castagna, The—Family, Scranton, Pa., 3-8.

Cecil, Ora—Chase's, Wash., D. C., 3-8.

Chandler, Anna—Bennett's, London, Ont., 3-8.

Chevalier, Albert—Orph., Boston, 3-8, Orph., Bklyn., 10-15.

Childes, Grace—Orph., Reading, Pa., 3-8.

Chiniko—Maj., Chgo., 3-8.

Chinquilla and Newell—Orph., Lima, O., 3-8.

Christopher—People's, Leavenworth, Kan., 2-8.

Cinquemani—Hammerstein's, N. Y., 3-8.

Clark and Carroll—Colonade, Balto., 3-8.

Clark, Edward—Grand, Indianapolis, 2-8.

Clarke, Harry—Coron—Poll's, Scranton, Pa., 3-8.

Clarke, Wilfred—Olympic, Chgo., 3-8.

Claude, Toby—Maj., Chgo., 3-8.

Clayton, Una—Pastor's, N. Y., 3-8.

Closures, The—Mexico—Indefinite.

Clifford, Billy—Orph., Boston, 3-8.

Clifford and Burke—K. and P. 5th St., 3-8.

Cogan and Bancroft—Keith's, Boston, 3-8, Keith's, Prov., 10-15.

COMAN, JOSEPHINE—Lyric, Erie, Pa., 3-8.

Colby, Frank and Byrie—Poll's, Bridgeport, Conn., 3-8, Poll's, Springfield, Mass., 10-15.

Cole and Coleman—Orph., Lima, O., 3-8.

Collins and Brown—Novelty, Bklyn., 3-8.

Collins and Hart—Orph., New Orleans, 3-8.

Colonial Septette, Ye—Poll's, Waterbury, Conn., 3-8.

Sheddy's, Fall River, Mass., 10-15.

Columbian Four—K. and P. 5th St., 3-8.

Columbian, Five—Garlick, Wilmington, Del., 3-8.

Armory, Binghamton, N. Y., 10-15.

Conrad and Conrad—Shea's, Toronto, 3-8, Temple, De-troit, 10-15.

Conrad, Edith—Moore's, Portland, Me., 3-8, Keith's, Manchester, N. H., 10-15.

Contino and Lawrence—Bijou, Kalamazoo, Mich., 3-8.

Conture and Gillette—Maj., Houston, Tex., 3-8.

Conway, Nick—9th and Arch, Phila., 3-8.

Cook and Clinton—Orph., Bklyn., 3-8.

Cook and Madison—K. and P. Union St., 3-8.

Cook and Stevens—Keeney's, Boston, 3-8.

Cooper and Robinson—Shea's, Toronto, 3-8.

Coram—Hammerstein's, N. Y., 3-8.

Corvey, Perry—K. and P. 5th St., 3-8.

Cottrell-Powell—Orph., Bklyn., 3-8.

Cowley, James—Maj., Houston, Tex., 3-8.

Cox, Ray—Poll's, Bridgeport, Conn., 3-8.

CRANE, MR. AND MRS. GARDNER—Temple, Detroit, 3-8, Grand, Pittsburgh, 10-15.

Craton, The—Novelty, Bklyn., 3-8.

Cravers, The—Keeney's, Bklyn., 3-8.

Crawford, Clifton—Orph., Kansas City, Mo., 3-8.

Grand, Indianapolis, 10-15.

Cree, Jessica—Orph., St. Paul, 3-8, Orph., Omaha, 10-15.

Creator—Alhambra, N. Y., 3-8, Orph., Boston, 10-15.

CRESSY, WILL M. AND BLANCHE DAYNE—Keith's, Phila., 3-22.

Crohn, Morris—Temple, Detroit, 3-8.

(Continued from page 8.)

THE UNIVERSITY OF CHICAGO

SCRAYTON.—LYCEUM (A. J. Duffy, mgt.)
Gans Nelson pictures Nov. 26 pleased good business
The Lion and the Mouse 28-1; co. and business c

DU BOIS, AVENUE THEATRE (A. P. Wagner.) The Burke-McCann co. closed very successful week Nov. 25. Rosabelle Leslie co. opened week of 25 in When London Sleeps to S. K. O. New York Day by Day 5. State Granger Convention 11-12.

houses. To Royal Chef 27. 28 pleased small
ence. Blanche Walsh in Kreutzer Sonata 28. The
Land of Nod 30-1. It Happened in Nordland 3
Harry Bulger in The Man from Now 5. 6. The Prin
of Pilsen 10. Kitty Cheatham Thompson 11. Mah
Montgomery in Sam 12. The Beauty and the Bo
15.—BIOU (George H. Hickman, mgr.): The
Awakening of Mr. Pipp 19-24 delighted large and

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